

LANGUAGE COMES ALIVE

5




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LANGUAGE COMES ALIVE

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Authorized for use in the Schools of Alberta, New Brunswick
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the Council of Education for the Province of Quebec

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LANGUAGE COMES ALIVE

5

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FOREWORD TO TEACHERS

This text has been developed on the assumption that learning to use our language comes through repeated practice in speaking and writing. To this end it provides a wealth of opportunities for students to express themselves on topics of particular interest to boys and girls in Grade Five. The activities have all been tested in scores of classes over a period of years and should help you to organize a varied, stimulating, and well-motivated programme to suit the needs of your own pupils.

Two major kinds of activities are included: imaginative and practical. Among the former are the writing of stories, descriptions, and verse, and the improvising of plays; the latter includes reporting, presenting information gained from reading and interviewing, letter-writing, and the like. A great many classroom situations and group discussions are outlined or suggested to provide stimuli for language growth. Children's experiences become the reason and necessity for effective speaking and writing.

The sections on editing, mechanics, and grammar grow out of these activities. All the units, indeed, took shape after a study of some 5000 compositions on the suggested topics, a study that provided the authentic examples used as models or as material for exercises in proof-reading or reasoning. These, too, are motivated and the need for them grows naturally. Main emphasis is given to *sentence recognition*, *sentence construction*, *expressive diction*, *clarity*, *sequence*, *punctuation*, and *verb forms*.

Language Comes Alive 5 is a revision of a Trial Edition used in 26 classes in Montreal and Toronto in 1958-59.

H. T. Coutts

A NOTE ON CORRECTING

1. The success of your language programme will depend, among other factors, on the opportunities you give your pupils to write and speak, the enthusiasm you convey, the interest you take in their work, and the care and sympathy you show in your correcting.
2. Remember that communication is the whole point of speaking and writing.
3. Maintain the integrity of the child's style. Point out confused, inaccurate, or repetitious expressions, give advice, but be reluctant to set your own imprint on his page. You may have to make certain "improvements" in the manuscript but keep them to the minimum. *Discussion is far more effective than red ink.*
4. Give praise warmly when praise is deserved. Be especially appreciative of signs of effort and progress.
5. Try to imbue your pupils with such pride in their work that neatness and careful handwriting will be essential.
6. It is unnecessary to correct all compositions handed in, particularly if they are unsolicited or extras. Nevertheless, pupils must realize that they have an obligation to their readers and that all writers, no matter how expert, revise and rewrite.
7. Be guided by the objectives of each unit in determining what errors to note for special attention.
8. The more able and confident the child the more correction he can take, so long as he feels you are on his side. Adjust your standards to the ability of the pupil. Let the capable child assist the struggler with his proof-reading and editing on occasion.
9. Give the child every suitable opportunity to edit his own work. When an error is the result of carelessness or one that he should be able to correct himself, indicate only that some change is necessary. Do not make the change for him.
10. Teachers usually judge a composition on the basis of its freshness, diction, sense of form, general accuracy, neatness, and effort.

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Note to Teachers — Unit One

The main language item in this introductory review is *sentence recognition*. In *Language Comes Alive 4* the approach to this was largely informal and the same approach is elaborated here with more attention given to the concept of the *joining word*. A fuller understanding of the sentence should develop as the children work their way through the text until they are ready for the *subject* — *predicate* concepts introduced later. Other objectives are *making clear statements, using capitals, and keeping a record*.

The Castle of Who Forgot is intended to introduce on a light note the review that follows and to motivate a writing assignment. One reading by three pupils, who have had a chance to study the lines, should suffice.

Most children should start writing a day or so after school opening. The topics given in *Then You Woke Up* and *Memories of Summer* have proved suitable. In some classes it might be advisable to start with the easier *Mystery Memories* or *announcement*. Thought-provoking discussion and vocabulary study should usually precede composition activity although some children work better without preliminaries other than a hint or two. You might discuss one topic with part of the class while the rest work independently. Encourage pupils to attempt extra compositions in their spare time.

It is wise not to correct the first effort of the year. Discuss what the children have written and read interesting excerpts. At some time during the first week or so read to the class from your file of writing by pupils in previous years. Demonstrate that children's stories and reports may become a *lasting* form of *communication* and that you are keenly interested in the practical and creative writing of your pupils.

Each unit provides roughly a month's work. *There is no need for additional drills or exercises now*. Skill will develop through practice and correction and you will have opportunities later to "tidy up" as necessary.

Unit One

Memory Time

THE CASTLE OF WHO FORGOT

The scene is a brick-walled room. A single barred window lets in a shaft of pale light upon the only furniture, a small stool to one side. On the other side is a pile of bricks next to a chute that disappears into the wall.

Through a door at the back come two old ladies with black shawls over their heads. They look like very sweet old ladies until we notice with a start that they have long tails. They are followed by a small person dressed in pyjamas. He (or is it "she"?) looks very familiar. Why, it might even be you. Let's call him YOU.

The old ladies, EMMA and ELLA, speak as they enter.

EMMA: Come in, come in, my darling.

ELLA: Don't be shy, little mousekin.

YOU: (*Entering slowly and looking around*) Who's shy? All I want to know, please, is where I am and why I'm here.

ELLA: (*Pointing to the stool*) Sit down and be comfortable.

YOU: (*Folding his arms*) Not until you answer my questions.

EMMA: You are in the Castle of Who Forgot.

YOU: I'm sorry but I've never heard of it.

ELLA: My name is Ella, and hers is Emma. We brought you here.

YOU: That I know, and on a broomstick. By the way, you don't look like witches.

EMMA: Oh, but we are. Look . . . (*They turn around revealing their tails.*)

YOU: Say! Are those tails real?

ELLA: Of course they're real, little mousekin. We wrap them around our brooms to keep from falling off when we're flying through the air. . . .

EMMA: . . . Flying in the night, peering into bedrooms to find small persons like you — small persons who forget things.

YOU: Well, I'm not *afraid* of you, if that's what you think. (*He sits boldly on the stool.*)

ELLA: (*Shocked*) Why should you be afraid of us? We love small persons.

YOU: But, please, what's all this about small persons who *forget* things? *What* things?

EMMA: Just things. How many times this summer did you forget to take your bicycle around to the back-yard?

YOU: What difference does it make?

ELLA: Oh, it makes *all* the difference.

EMMA: We *like* you *because* you forget things. You see, the Castle of Who Forgot is very large. . . .

ELLA: (*Proudly*) It covers three hundred and sixty-two square miles. . . .

EMMA: And it was all built by small persons who forgot.

YOU: (*Slapping his brow*) Three hundred and sixty-two square miles! All yours . . . ? (*He stands amazed.*)

EMMA: Yes, indeed. It keeps growing, too.

ELLA: We like *lots* of room.

YOU: I'll say you do! But tell me, what does forgetting have to do with it?

EMMA: We'll show you. (*She goes over to the chute and presses a button in the wall. A bell rings and a machine starts humming.*)

ELLA: (*During this*) It's very simple. We don't know *why* it works, but it does. It *always* works.

EMMA: (*Remaining by the chute*) All ready! Now, my little one — spell *stopped*.

YOU: S-T-O-P-E-D.

(*The bell rings again and a brick tumbles down the chute.*)

ELLA: (*In great glee*) You see, you see!

EMMA: (*Picking it up*) A fine fat brick! Oh, you are *just* the kind of small person we like *most*.

YOU: (*Bewildered*) But — what did I do?

ELLA: You forgot to double the *p*.

EMMA: Every time you forget something, down tumbles another brick to help add another room to our castle.

YOU: (*Going over to the chute*) Say, this is interesting. Let's try it again.

EMMA: (*Placing the brick on the pile*) As often as you wish.

ELLA: How about a question from your last year's language book?

YOU: (*Hands on hips*) Fire away!

ELLA: What does *tense* mean?

YOU: That's easy. Tents are what Boy Scouts sleep in when they go camping.

(The bell rings. Another brick shoots down.)

EMMA: *(Hugging Ella and swinging her around)* Oh, he's a perfect pet! The best small person yet! We'll have another room in no time.

YOU: Look. May I ask a question for a change?

ELLA: Certainly, my little mousekin.

YOU: What do you want so many rooms for?

ELLA: Why, we *need* them for all our small persons.

EMMA: We *love* small persons.

ELLA: And they forget better when they're alone.

EMMA: Much better; and the more they forget . . .

ELLA: The more bricks they make for us.

EMMA: The more bricks we have . . .

ELLA: The more rooms we can build . . .

EMMA: *(Advancing slowly towards him)* For more . . . small . . . persons.

ELLA: *(Advancing with her)* More . . . and more . . . and more . . .

YOU: *(Backing away)* But . . . but I don't understand. . . .

EMMA: After a week here you should have forgotten enough to build a lovely new room. . . .

ELLA: All for yourself.

YOU: *(He has backed right to the stool where he now sits, clutching the seat, and leaning away from the old witches.)* But . . . but that's crazy! Why . . . I'm beginning to think that *you're* crazy . . . two crazy old witches!

EMMA: Nonsense, my little mousekin.

ELLA: We just love small persons, that's all.

EMMA: And we know, we just *know* that you're going to have the finest, biggest room in our castle. . . .

ELLA: (*Turning and pointing to the audience*) The Castle of Who . . . Forgot!

EMMA: (*Turning and pointing*) What did *you* forget?



THEN YOU WOKE UP

Write the story of that playlet as if it were a nightmare that had happened to you. You might start like this: Last night I spent a dreadful hour in the Castle of Who Forgot.

or

Write about any nightmare you or anyone else may have had.

or

Write about having a daydream when you were supposed to be working. For example, you might pretend that it was a sweltering (*See dictionary.*) day in September. The schoolroom was silent except for . . . ? Your mind wandered to . . . what delightful cool place? What were you doing? Who else was there? Try to make a reader feel cool. What breaks your reverie? (*See dictionary.*)

—
or

How do you picture yourself in your daydreams? Do you imagine yourself as an important person? Do you perform any magic acts or mighty deeds? What triumphs (*See dictionary.*) do you enjoy? What do you *often* picture yourself as doing? Do you plan a rosy future? Do you enjoy daydreaming?

WHAT IS A SENTENCE?

If one of the witches should ask you that question, how would you answer? “A sentence is a group of words that . . . (?).” Which *two* of the following are sentences? What would you add to the others to express a complete thought?

1. They lived in a castle.
2. Old witches who lived in an immense brick castle.
3. As I was going to sleep.
4. When he entered the room.
5. It made bricks.

EXERCISE 1: Writing Sentences

In two or three sentences tell the story suggested by the following words. Use the words.

1. Last night . . . Mother . . . noise . . . living room
. . . crept . . . stairs . . . listened . . . sparrow
. . . chimney
2. This summer . . . driving . . . country road . . . deer
. . . leaped . . . ran ahead . . . half a mile . . . dis-
appeared into the woods

ABOUT SENTENCES

1. A sentence contains all the words needed to make sense. . . .

but

Often sentences begin with *he, she, it, we, they* — words that get their meaning from a previous sentence.

These are two sentences, not one:

(*Right*) Once there were two witches. They lived in a castle.

(*Wrong*) Once there were two witches, they lived in a castle.

(*Right*) In the room stood a machine. It made bricks.

(*Wrong*) In the room stood a machine, it made bricks.

2. Often a group of words looks like a sentence but is really joined to another group of words.

Each of these is one sentence, not two:

(*Right*) We entered a huge room and they showed me a strange machine.

(*Wrong*) We entered a huge room. And they showed me a strange machine.

(*Right*) When he entered the room, he noticed a pile of bricks.

(*Wrong*) When he entered the room. He noticed a pile of bricks.

(*Right*) Once there were two witches who lived in an immense brick castle.

(*Wrong*) Once there were two witches. Who lived in an immense brick castle.

3. The *ideas* will tell you when one sentence has ended and another begun. Read aloud quietly and let the ideas help you find the stopping places. Try it with the following:

The classroom was silent except for the quiet sound of children writing my mind was miles away from my arithmetic review I was paddling in a mountain stream shaded by overhanging trees it was dark and cool there the water was so icy that my feet were numb but I didn't care as I was wading up the stream a kingfisher flashed by.

EXERCISE 2: Sentence Recognition

If the following is not a sentence, write (0). If it is a sentence, write (1). If there are really two sentences, write (2). Do not write in this book. Number your answers.

1. This summer Grandfather gave me a new bicycle, it is grey and red.
2. Grandfather gave me a grey and red bicycle for my birthday in July.
3. My best friend was Jim Myers, who was staying in the next cottage.
4. My best friend was Ann Myers, she lived next door.
5. This summer we went to Trout Lake, which is forty miles away.
6. This summer we stayed at Echo Lodge on Trout Lake about forty miles away.
7. We stayed at Echo Lodge, it is about forty miles away.
8. I don't know where we are going next summer because Daddy may be away.
9. I don't know where we are going.
10. Daddy may be away.
11. Because Daddy may be away next summer.
12. On the big wharf where all the boats are tied.
13. You'll find it on the wharf.
14. Somewhere nearer shore a fish jumped breaking the silence of the evening.
15. I was sitting in the shade of our apple tree in my hand was a glass of ice-cold ginger ale.
16. Nobody answered.



EXERCISE 3: Writing Sentences

Write sentences to complete the thoughts suggested by two of the following:

1. Last Saturday . . . returning from shopping . . . no key . . . small pantry window . . . borrowed stepladder . . . squeezed in . . . opened front door
2. Space explorer Jim Dickson . . . eerie planet . . . advanced cautiously . . . froze in his tracks . . . enormous lobster . . . took aim . . . ray gun . . . lay writhing
3. playing hide-and-seek . . . under the porch . . . hot . . . waited . . . could hear the others . . . fell asleep . . . Father found me . . . thought I was lost

MARKING THE ROUTE

Capital letters and punctuation marks are markers, little signs, that help the reader follow the path of a writer's thoughts. Try to follow the unmarked route of these sentences:

Tell your dad to take Highway 9 to Rock Lake at the filling station there turn right keep on the gravel road after you cross the second small bridge you will see a sandy road climbing a hill to the left it's a bad road for car springs but it will get you to our cottage at the white farmhouse don't take the fork but continue straight on after one mile you will reach the parking space near the shore our cottage is the fifth one along the trail to your right we'll be expecting you for lunch.

Read those unmarked sentences aloud. Pause for a count of three whenever you come to a place where you think the writer should have placed a period.

Stop Marks

What is the name of the stop mark that should come at the end of each of these sentences?

The water is cold today

Is the water cold today

Brrr, it's simply freezing

Which of these sentences should end with an exclamation mark? Why?

Don't go in the water, dear

Don't you dare go in the water

Don't you like the water today

On the board write two sentences beginning with *What* and ending with (a) a question mark, (b) an exclamation mark:

Example:

(a) What are you making, Harvey?

(b) What a thrill we had at the fair!

On the board use *How* as the first word of (a) a question, (b) an exclamation.

Change these sentences so that they become (a) a question, (b) an exclamation. Use the proper stop marks.

1. Billy is feeling ill.
2. The view was beautiful.
3. Come in for dinner, Mary.
4. Sid ran for the bus.
5. Helen saw the car coming.
6. It was a hard question.

A *period* marks the end of every ordinary sentence or *statement*.

A *question mark* comes at the end of every *question*.

An *exclamation mark* comes at the end of every expression or sentence that would be spoken in an excited or surprised way. One word may be an *exclamation*.

What a dreadful dream that was!

Just look at their tails! Say!

Let go of me! Ouch!

MYSTERY MEMORIES

A Writing Game

1. Write a short paragraph on one of these topics:
 - (a) something you learned this past summer
 - (b) some new place you saw or visited
 - (c) something you did for the first time during vacation
 - (d) someone you met while holidaying
 - (e) the place where you usually spend your vacation
 - (f) the most interesting or amusing event of the summer
 - (g) your favourite summer plaything
2. Sign it *The Mystery Writer*, or *Guess Who*.
3. Use a question or an exclamation.
4. Write neatly and carefully. Mark the sentences properly.

Someone will be chosen to draw and read the first paragraph. That person will also be given the first chance to guess the writer. Then it will be the turn of the writer of the first paragraph to draw and read the second one, and so on. But . . .

Your teacher will be looking over each reader's shoulder. If any writer did not mark his sentences properly, he may be asked to announce his name without any guessing.

If you wish, you may write this as a letter. Use the greeting, *Dear Unknown Classmate*.

CLEAR STATEMENT

The purpose of language is to *communicate*, to make ideas clear to others.

Nowhere is clear statement more necessary than in the making of an *announcement*. Here is an example:

All members of the school choir will be excused from classes at two forty-five Thursday afternoon of this and the next two weeks to practise for Parents' Day. Rehearsals will be held in the assembly hall. Members are asked to have the words of all songs memorized by this Thursday.

Notice that the announcement clearly gives the answers to the questions — WHO? WHAT? WHEN? WHERE? WHY? Find them. Special instructions come last. Notice also that the announcement contains *no unnecessary information*. The names of the songs are not mentioned. Why?

Write an announcement about something to do with school life, such as:

a candy or ticket sale	a practice
a collection	a school rule
a change of time	a meeting
something lost or found	use of the library or stage
a film	a special assembly

Make your announcement. Be sure your audience is quiet and ready before you begin. Afterwards listen to your classmates discussing whether or not you made yourself perfectly clear by the words you used and the way you said them. Did you speak slowly and loudly enough? Did you answer the five WH questions? Sometimes there will be no need to explain *why*.

SHORT AND LONG SENTENCES

What is the matter with these sentences? How would you improve them?

We took a boat trip. We went across the lake. We came to a wooded island.

A number of short sentences one right after the other may sound jerky or clumsy. Often you may be able to combine such sentences to make the reading go more smoothly, as shown in the following examples.

In the (b) and (c) examples there are words that do not appear in the short (a) sentences. They are all *joining words*. Find them.

1. (a) We have a good neighbour. His name is Mr. Henderson. He lives two houses away. He has a crab-apple tree in his backyard.
(b) We have a good neighbour, Mr. Henderson, who lives two houses away. He has a crab-apple tree in his backyard.
(c) A good neighbour, Mr. Henderson, who lives two houses away, has a crab-apple tree in his backyard.
2. (a) In September the fruit is ripe and yellow. He lets me pick all I want.
(b) In September when the fruit is ripe and yellow, he lets me pick all I want.
3. (a) This year he gave me a peck basket. I filled it with the fruit. I lugged it home to my mother.
(b) This year he gave me a peck basket which I filled with the fruit and lugged home to my mother.
4. (a) I am a boy. I like all jellies. Crab-apple is my favourite.
(b) I am a boy who likes all jellies, but crab-apple is my favourite.

In those (b) and (c) sentences, the ideas have been joined in a neat tight way. What do you think of this next way?

3. (c) This year he gave me a peck basket and so I filled it with the tart crabs and then I lugged it home to my mother.

And, so, and then are very helpful words but they often cause youngsters to write in a rambling *loose* way. Beware of over-using them.

EXERCISE 4: Combining Sentences

Combine these into one sentence. Do not use *and*.

1. He wanted to play. He was too little.
2. Susan reached the corner. The light had turned green.
3. We found a good place. It was grassy. We had our picnic there.
4. I have just finished reading a book. I found it very exciting.
5. We have a new music teacher. His name is Mr. Evans. He makes us laugh.

WORDS THAT JOIN

Many sentences contain a *joining word*, a word that helps writers to combine ideas. Remember this:

If ever you use a joining word with only one idea attached to it, your reader will start looking around for the other idea. Joining words must join.

A sentence: I ran downstairs.

A sentence: He ran up.

A sentence: I ran downstairs *and* he ran up.

Not a sentence: And he ran up. (What is that and joining?)

A sentence: I lost a bathing suit.

A sentence: Aunt Frances gave it to me.

A sentence: I lost a bathing suit *which* Aunt Frances gave me.

Not a sentence: Which Aunt Frances gave me. (What is that which joining?)

A sentence: We started to row home.

A sentence: The waves beat against the boat.

A sentence: *When* we started to row home, the waves beat against the boat.

Not a sentence: When we started to row home. (What is that when joining?)

Who, which, and when are not always joining words. Sometimes they are used to ask a question: *When are you going? Who is going with you?* Give other examples.

THEN is *not* a joining word like *when*. *Then it was my turn* is a sentence, not part of one.

Note: In your reading you will often come across sentences that begin with *and* or *but*. Do not copy that practice since it is difficult to do properly.

EXERCISE 5 (oral or written): Constructing Sentences

1. How do you feel about returning to school? Answer in a sentence containing *but*.
2. What would you buy if you had fifty dollars to spend? Answer in a sentence containing *or*.
3. Give sentences containing *which* about (a) a hike, (b) a fire, (c) hot dogs.
4. Give sentences containing *who* about (a) Cinderella, (b) her two sisters, (c) her fairy godmother.
5. Why must you use *which* in 3 and *who* in 4?

Answer:

Who is used for persons, *which* for things. (The cabin *which* we rented belonged to a man *who* was a champion swimmer.)

EXERCISE 6 (written): Constructing Sentences

Answer the following questions in sentences beginning with the joining words in brackets:

1. What did Sharon, aged three, do on her way to the beach? (*While* . . .)
2. What did she do on arriving? (*As soon as* . . .)
3. What did she do to show she was a bit frightened of the waves? (*Before* she . . .)
4. What made her squeal? (*Whenever* . . .)

Place the joining word in the middle of the next answers.

5. How long did she paddle about happily? (. . . *until* she . . .)
6. Why did she run crying to her mother? (. . . *because* . . .)
7. When did she return to her cottage? (. . . *after* she . . .)

EXERCISE 7: Sentence Recognition

Here is part of a letter written in two ways. Where does each sentence begin?

1. Everything about Camp Winsooki was just perfect
I am certainly glad I went during my stay I learned to swim really well the instructor was "Frogs" Lambert he was also my cabin leader by the end of the third week I had passed the Junior Waterboy Test to do that I had to swim out to the big raft it is about sixty yards from the dock I also had to do a swan dive and a jack-knife "Frogs" was an excellent teacher
2. I am certainly glad I went to Camp Winsooki because everything about it was just perfect during my stay I learned to swim really well the instructor was "Frogs" Lambert who was also my cabin leader he was such an excellent teacher that by the end of the third week I had passed the Junior Waterboy Test to do that I had to swim out to the big raft about sixty yards from the dock and also do a swan dive and a jack-knife

What did the writer do to make the second version much smoother than the first?

MEMORIES OF SUMMER

As you write a short paragraph on one of these topics, be sure to mark your sentences properly. Try to begin sentences in different ways.

THE SEA HORSE WHO RAN AWAY

Bronco, the rubber horse, was tired of always having to play with the little paddlers near shore. He wanted some real thrills and excitement. One day he managed to float away . . . and . . .



MARION THE MERMAID

One misty afternoon you wandered down an empty beach and met Marion (or was it Marvin?). Where? What was she doing? Where did she take you — to a cavern, sunken ship, garden of sea anemones, seaweed forest, coral castle? What strange creatures did you see? Why did you have to leave her? Why did you tell no one about your remarkable adventure?

SHARON

Tell the story of Sharon, the little girl in Exercise 6.

SIGHT-SEEING AROUND HOME

Pretend that out-of-town friends visited you at home or at your country cottage this summer. What did you show them? Were they impressed? Why? Did you offer them any special entertainment or a dinner at a restaurant? Were you sorry to see them leave?

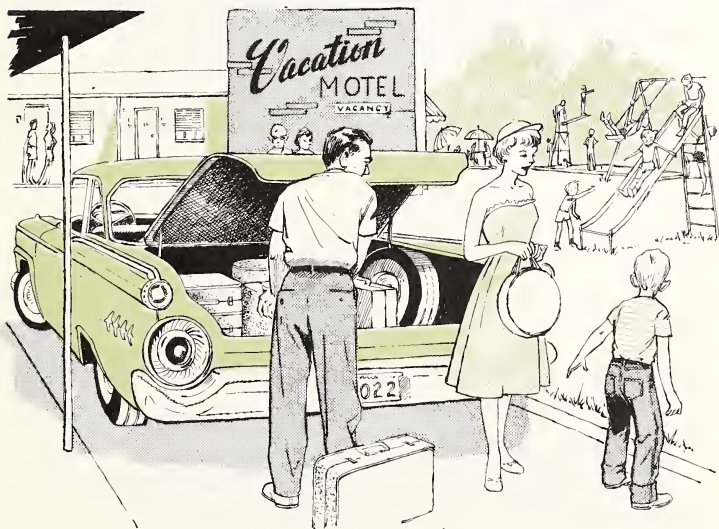
STOP FOR THE NIGHT

What was the most attractive motor court at which you have ever stopped for the night? Why — appearance of the grounds, comfort of the quarters, view, quiet location, sitting-out places, play equipment?

How are auto camps usually advertised to attract motorists? Do your parents sometimes argue about the possible choices? Who usually goes to make inquiries? What usually determines the choice? What follows? What do you usually do before retiring?

Possible opening: "Would you care to look the place over before deciding?" asked the proprietor of , smiling at my parents through the car window.

Possible closing: "Well," said Mother as we drove away the next morning, "that's one place we'll remember."





Before you hand in any story, *always* check the following:

1. TITLE

Did you use capitals? Did you underline the title and leave a line between it and the story?

2. MARGIN

Did you use one? Did you *indent* the first word?

3. OMISSIONS

Did you leave out any words or letters? Read the story aloud, quietly and slowly.

4. SENTENCES

Did you mark them properly with capitals and stop marks?

THEN . . . (if necessary)

Rewrite carefully. Check your revision.

CAPITALS

Can you explain why the words in italics are written with and without a capital? *These are italics.*

When we picnic in the *park*, we usually go to Elm *Park*.

I like Rosedale *School* better than my last *school*.

"I'll speak to his *mother*," said *Mother*.

USE CAPITALS FOR —

1. the first word of a sentence,
2. the word *I*,
3. all special names, including —
days, months, holidays: Sunday, September,
Christmas Day
buildings and firms: Central Station, West-
ern School, Canadian Export Company
countries and nationalities: Great Britain,
Canadian, American, Hungarian
streets and parks: Walnut Street, Harvard
Avenue, Belmont Park
4. words like *mother, aunt, doctor, officer*, if
they are used as names,
(No capital is usually necessary if the word
is preceded by *my, his, your, the, a*, etc.)
I am going with *Mother* to see *Doctor* Riley.
I am going with my *mother* to see the *doctor*.
5. titles.
(Unless they begin the title, less important
words like *and, of, the, in, on* are not capi-
talized.)
The Castle of Who Forgot
Betsy and the Boys

EXERCISE 8 (pupils at board): Using Capitals

1. Write the name of —
 - (a) your father's firm or a neighbourhood store
 - (b) a motel, beach, park, or summer resort
 - (c) your principal and school

2. Write sentences telling —

- (a) the nationality of one of your relatives or neighbours
- (b) the name and address (real or imaginary) of a friend in a city in another province
- (c) the title of a book in the classroom library or of a poem you are studying

KEEPING RECORDS

Discuss carefully WHY and HOW you should keep records or files called —

The Books I've Read

Words I Have Misspelled

My Writing

1. How do good books help you to “grow up”?
2. How does reading help writing and speaking?
3. How many books should you try to read every month?
4. What is the best book you know for a ten-year-old?
5. Why do many children who get excellent marks on spelling tests misspell easy Primary Grade words in their everyday writing — words like *almost, until, finally, their, stopped, having, tried, played, please, know, off, already . . .* ?
6. What easy words did you misspell when writing your *Mystery Memory* or the *announcement*?
7. Do you believe that practice makes perfect? Why?
8. How often should you practise composition?
9. Why should you correct mistakes you make in composition and keep your composition file in neat readable shape?

START NOW

Start your reading file with the title of the last book you finished reading. Who wrote it? Would you rank it *Excellent*, *Very Good*, *Good*, or *Fair*?

Here is one boy's book record for September and October in Grade Five. Notice that he underlined the titles. Where did he use periods and commas?

Henry Fellows

BOOK RECORD 1959-60

1. Just So Stories, R. Kipling
Amusing animal tales, VG, Sept. 24
2. Homer Price, R. McCloskey
Grand boys' story, E, Oct. 10
3. Leif the Lucky, I. and E. d'Aulaire
The discoverer of N. America, G, Oct. 16
4. Windy Foot at the County Fair, F. Frost
Interesting horse story, VG, Oct. 28



A.

What should you try to remember about sentences?

B.

What questions should you usually answer when making an announcement?

C.

List eight common joining words.

D.

Does the word in brackets begin a new sentence? Write it in your practice book, with or without a capital as necessary.

1. Midnight was a beautiful black horse (*who*) was born in Alberta long ago.
2. His mother was a wild horse (*she*) was one of a famous band of mustangs.
3. When Midnight was a colt (*he*) was captured in a hunt.
4. First he was branded with hot irons (*then*) he was broken in by a ranch hand.
5. After he could be ridden safely (*he*) was given to Jon, the son of the ranch owner.
6. Midnight and Jon became close friends (*they*) went for long rides in the foothills.
7. Once while they were out on the range (*a*) rattlesnake startled Midnight.
8. Jon was thrown (*his*) leg was broken.
9. Midnight galloped back to the ranch (*where*) he was seen by Jon's father.
10. Poor Jon lay alone amid the empty hills (*and*) wondered when help would come.
11. Night came (*wolves*) started to howl nearby.
12. If you want to know what happened (*finish*) this story yourself.

E.

Write the *twenty* words that are in need of capitals.

I was born in new york city on may 7, 1952, but have lived most of my life here in rosevale park. My father became a canadian three years ago but mother still likes to call herself an american. I attend garden place school and live on crescent drive. We always go to old orchard beach for august, returning just before labour day.

FINAL MEMORIES

Write on one of the topics you have not already used in *Memories of Summer*, or use an idea of your own.

If you prefer, tell the story suggested by this picture.

Check your story carefully to make sure you marked sentences and used capitals where necessary.



Note to Teachers — Unit Two

This unit reviews the objectives of the previous unit and gives training in *group discussion, arranging ideas, paragraphing, listing, using commas, using homonyms*, and other skills studied in more elementary fashion in Grade Four.

One reading by a cast that has had a private run-through should achieve the purpose of the introductory play — to demonstrate that reporting is factual writing and that reporters must take pains to ascertain the main facts and arrange them in order. The discussion that follows can easily be chaired by an alert pupil if he has been given some guidance and time in which to familiarize himself with the suggested questions.

The children have studied reporting in *Language Comes Alive* 4 and may recall that the beginning and ending sentences of a report usually refer to the subject as a whole. New to them will be the concept of a middle section in which the parts, the particular facts, are arranged in some sequence of *time, place, or importance*.

The unit suggests several subjects for reports. Best would be some recent experience which the class has shared and can discuss in lively detail.

Among the various items in *The Rules of the Game* the only new ones are the uses of the comma to show a break or interruption in thought and to separate a beginning clause from what follows.

The mistakes children make in punctuation and the use of homonyms are usually the result of carelessness, immaturity, or lack of skill in proof-reading. *Routine drills will not eradicate these slips*. The pupil's own writing provides the best exercise and review material.

Unit Two

Cub Reporters

GETTING THE FACTS

The scene is a suburban street. Several children are gathered on the sidewalk talking excitedly. A reporter comes by and stops to listen. In the hubbub we overhear the words "accident", "ambulance", "hit-and-run", "Robbie", "Mrs. Campbell", "hospital".

Almost at once the reporter breaks into the group, taking out a notebook and pen.

REPORTER: Did I hear you youngsters say there's been an accident?

ALL: (*Talking at once*) They just took Robbie away in an ambulance . . . The driver didn't stop . . . He didn't see the car at all . . . Sandy and Betsy and I were skipping . . . etc. . . .

REPORTER: One at a time, one at a time, please. (*They become silent.*) I'm a reporter and I'd like to get the story.

ALL: (*Talking at once*) Oooh, a reporter! . . . Are you going to write it for the papers, Mister? . . . Are you going to take pictures . . . etc.?

REPORTER: (*Silencing them*) Now look! . . . I want the facts, see, just the facts, and one fact at a time. Who actually saw the accident?

GLORIA: (*Stepping forward eagerly*) I did, Sir. We were skipping, Betsy and Sandy and I, and Robbie . . .

REPORTER: Not so fast, youngster. First of all, what's your name?

GLORIA: Gloria Law. You see, this car was coming and Robbie didn't see it . . .

REPORTER: (*Firmly*) Gloria, will you please wait till I ask you. I want first things first. I want the facts in their *right order*.

GLORIA: (*Meekly*) Yes, Sir.

REPORTER: Now, when did this accident happen?

GLORIA: After school.

REPORTER: (*Patiently*) What time after school?

GLORIA: (*Turning to Betsy*) I don't know. About four, wasn't it, Betsy?

BETSY: (*Shrugging*) I guess so.

ERIC: (*Coming forward*) More like four-thirty by my wrist watch.

REPORTER: (*Writing*) We'll say four-thirty. Now, Gloria, where were you standing?

GLORIA: We were skipping on Betsy's driveway. (*Starts singing the tune*) . . . Teddy Bear, Teddy Bear, mend my shoe, Teddy Bear . . .

REPORTER: Never mind the Teddy Bear. Where's the driveway?

BETSY: (*Coming forward and pointing*) The next one.

REPORTER: You're Betsy?

BETSY: Betsy Field.

REPORTER: You didn't see the accident?

BETSY: No, my back was turned. Sandy was skipping.

SANDY: I'm Sandy, Sandy Hall.

BETSY: All of a sudden Gloria yelled, "Robbie, look out!" and . . . well, I missed it.

SANDY: (*Sadly*) I looked the wrong way.

REPORTER: Where was Robbie?

GLORIA: In front of his own house.

ERIC: (*Pointing*) The Campbell house, that white one

. . . 95 Walnut Avenue . . . Mr. . . . uh . . . *John Campbell.*

REPORTER: Thank you, sonny. *You* seem to know what facts *are*. All right, Gloria, what happened next?

GLORIA: The driver jammed on his brakes.

BETSY: (*Excited*) I heard them squeal.

SANDY: (*Excited*) I did too.

GLORIA: And Robbie just stood there, sort of confused. Then . . . (*With a punching gesture across one palm*) . . . wham!

BETSY: (*Indignant*) The man drove right on.

SANDY: He didn't even stop to *look*, the meanie.

REPORTER: Was this Robbie Campbell badly hurt? (*The children start to laugh.*) Why . . . what's so funny?

ERIC: (*Laughing*) . . . Robbie Campbell . . . (*The children laugh harder.*)

REPORTER: I don't see the joke. Wasn't he hurt?

GLORIA: Oh, yes . . . his leg.

REPORTER: Then why laugh? Was his leg broken?

GLORIA: Mrs. Campbell thought so. It was . . . wait a second till I remember the *facts* . . . it was his right front leg.

REPORTER: (*Staring at her*) His front leg . . . ?

GLORIA: He lay there, whining, and licking it. Poor Robbie!

REPORTER: (*Shutting his book with a snap*) So *that's* the story. . . . Car bumps dog.

SANDY: Oh, it's not over *yet*.

BETSY: He's going to have X-rays . . . and . . .

REPORTER: (*Exasperated*) Why didn't one of you tell me Robbie is a dog?

GLORIA: (*Amazed*) But didn't you *know*?

REPORTER: (*Sarcastically*) Nobody informed me.

ERIC: But, Sir, that was the *one* question you didn't *ask*.

YOU HAVE THE FLOOR

Hold a class discussion about the play you have just read. For this discussion anyone may stand and speak at any time unless your teacher wishes otherwise. You need not raise your hand to “have the floor”. Try to keep the discussion going in an orderly well-mannered way.

Questions to Answer During Discussion

1. Who would you say was responsible for the mix-up, the reporter or the children? Why?
2. Why do you think this play was given to you to read in a language book? What has it to do with writing or speaking?
3. What were some of the questions the reporter asked?
4. Why do you think a reporter must be careful to get the names right?
5. Why is it important in a report to mention the time and place?
6. If you were reading a report, what would you want to know at the very beginning?
7. What would you write as the first two sentences of a report about Robbie's accident? (Do this on paper and discuss your sentences.)
8. How would you end the same report?
9. What facts should go in the middle? Would it be necessary to mention the skipping?
10. What is a report, any report?

11. What have you learned from this discussion?
12. Did you always speak in a courteous, clear, and natural way?

GROUP DISCUSSION

When taking part in a group discussion, you should —

1. Address the chairman, either teacher or pupil, by his or her name or as “Mr. Chairman” or “Madam Chairman”.
2. Speak so that everyone can hear.
3. Listen as carefully to others as you would have them listen to you.
4. Never interrupt. If you should do so by accident, stop talking immediately. If your interruption causes the other speaker to stop, apologize.
5. Be courteous to other speakers. If you disagree with what they have said, say so, but in a pleasant way.
6. Be eager to take part, but don't rob others of their turn. If you find yourself talking more than the others, be quiet for a while even if you know the answers.
7. Speak naturally, but be careful of your English. A classroom discussion is not a playground argument.
8. Remember that *ing* is pronounced differently from *in* and that there are no such words as *jist*, *git*, *gonna*, *woncha*, *didja*, *gimme*, *lemme*, *kep*.
9. Try not to use *and*, *so*, and *I think* too often.

BEGINNING A REPORT

A report, like everything else you write, should have a good *beginning*, *middle*, and *ending*. All cub reporters for a newspaper are told that their beginning sentences must answer the questions:

What? . . . Who? . . . When? . . . Where?

Here are the beginnings of three reports: a news story, a description of a place, and a description of a man and his job. Find the words that answer those questions.

DOG HURT

Robbie, a friendly Scotty belonging to Mrs. John Campbell, 95 Walnut Avenue, is learning safety rules the hard way. At four-thirty yesterday afternoon while crossing the street in front of his own home, he was injured by a hit-and-run driver. Witness of the accident, Gloria Law, stated that . . .

BEAUTIFUL RIO

Rio de Janeiro, the largest city of Brazil, is one of the most beautiful cities in the world. From its famous Sugar Loaf Mountain the visitor catches a breathtaking view of the magnificent harbour, the city spread around it, and the far-off blue Atlantic.

BUSY OFFICER

One traffic officer who has his hands full these days is Constable Tom Osborne. Since school opened last month this tall cheerful-faced member of the Glendale Police Force has been on traffic duty at the intersection of West Street and Nelson Road.



EXERCISE 1: Beginning a Report

Write beginning sentences for reports about what is likely to happen as a result of the action shown in these pictures.

Finish one report if you wish.

ARRANGING THE FACTS

Study how these writers arranged their facts in a clear and sensible order.

FREE BREAKFAST

The cats of Oxford Street have their old enemy, the dog, to thank for a free breakfast this morning. At 8.45 a.m. a Cleanest Laundry truck driven by Sam Vickers swerved to avoid a careless spaniel and crashed into a parked delivery wagon belonging to the Meadow Milk Company. Broken glass and twenty gallons of fresh pasteurized milk spilled to the street. Fortunately nobody was hurt, not even Sparky the spaniel. He fled guiltily home, leaving the coast clear for the street-cleaners and the cats. At last count there were half a dozen happy tabbies lapping up the "Milky Way".

This starts and ends with the result of the accident — the cats having a free breakfast. The rest, the middle part, tells what happened from first to last. The reporter kept to the order of TIME.

OUR CLASSROOM

Room 16, Mrs. Herron's, is very much like all the other classrooms at Simcoe School. It is situated on the south side of the second floor and painted rose and pale grey. Six ceiling-high windows overlook busy Harvard Street. On the walls are the usual blackboards and display boards. Behind the thirty-eight desks are library shelves, cabinets, a long table, and the supply cupboard. Near the windows at the front are the teacher's desk, another table, usually piled with practice books, and the flag.

The room doesn't look very gay now because we still haven't many pictures or charts on display. However, Mrs. Herron keeps fresh chrysanthemums on her desk

and we girls have some African violets to look after on the sunny window ledges. All in all it is quite a pleasant place.

This starts and ends with the *whole* room generally. The other sentences, the middle section, describe the different *parts*, first the walls, then the back and front, and finally the decorations or extras. The reader is taken from place to place. Also, the bigger and more important things are mentioned first. The walls come before the library shelves and the shelves before the flowers. This writer kept to the order of PLACE and IMPORTANCE. Why did she use two paragraphs?

MY DAD

James Russell, my dad, is a good-looking cheerful man who is very popular with the neighbours. When he was younger and lived in Regina, he used to play for the Regina Pats hockey team. He even thought of turning professional. Now he works for the accounting department at Canada Plane Co. Last Christmas at the plant they had a party for the children of employees and all the men there called him "Joker". I never knew before that he had a nickname. I like him best when he takes me to the hockey games at the Forum. He laughs and hollers and buys bags and bags of peanuts. You'd like "Joker", my pop.

This starts and ends with *general* statements. The middle part *groups the particular facts* that "go together". First we have *Dad, the young hockey player*; secondly, *Dad at the plant*; thirdly, *Dad, the hockey fan*. The hockey player comes first because of time. The facts are also grouped according to place: in Regina, at the plant, at the rink. Why did this report not need two paragraphs?

HOW TO DO IT

1. A report may start and end with somewhat the same ideas. These ideas should usually be about the **WHOLE** thing.
2. The particular facts that go in the middle should be arranged in order of **TIME** whenever possible.
3. If a time order is impossible, then the facts may often be grouped in some way that shows **PLACE** or **IMPOR-**
TANCE or both.

A good reporter never forgets these questions.

What . . . ?

Who . . . ?

When . . . ? (Time)

Where . . . ? (Place)

How important . . . ?

PLANNING AND WRITING A REPORT

Has anything happened at school or in the neighbourhood that would make a good report? Discuss with your teacher how you might begin and end this report and what facts might go in the middle. The question to answer in the first sentence is, *What happened and to whom?*

or

Write a description of your father or mother or someone else you like and respect very much. Before you begin, discuss:

1. *What kind* of person is he . . . generally?
2. Do you know anything exceptional or unusual about *his past*? Has he been in this country long?
Note: Your teacher may advise you to write *only* about something that happened to the person of your choice if it would make a good report by itself.
3. What is *his occupation*? What does it require him to do?
4. What does he usually do in *his leisure time*? What are *his interests* and *hobbies*? Does he belong to any clubs or committees?
5. Does he have any special likes or dislikes, any little habits or mannerisms? Is there *something in particular* that he often says or does that endears him to you?
6. *On the whole* what do you think of him?

Now . . . write the report.

Some of the following words might be helpful. If you are unsure of their meaning, consult a dictionary. Note that some are spelled with a *hyphen* (-).

easy-going, well-built, hard-working, an outdoors man, enthusiast, expert, amateur, relax, settle down to, disposition, considerate, kindly, typical, even-tempered, active, serious, home-loving, a do-it-yourself fan, organize, putter, mood, a family man, a community worker, personality

NOTE TO TEACHERS

During class discussion be on the alert for any illuminating comment that might lead to a different story or report by some particular child.

PARAGRAPHING

A short report on some one event, place, or person might be written in one paragraph. However, if you wish to give more details and write at greater length, you should group your sentences into two or more paragraphs. A report on your father, for example, might group the ideas into two paragraphs, like this:

Paragraph 1	{	(a) The person generally	}	<i>Beginning</i> (the whole)
		(b) His past		
		(c) His present work		
<i>Break: a new group of ideas begins.</i>				<i>Middle</i> (parts or particular facts)
Paragraph 2	{	(a) His interests	}	
		(b) Something odd, amusing, or especially pleasant about him		
		(c) Summing up the person		
				<i>Ending</i> (the whole)

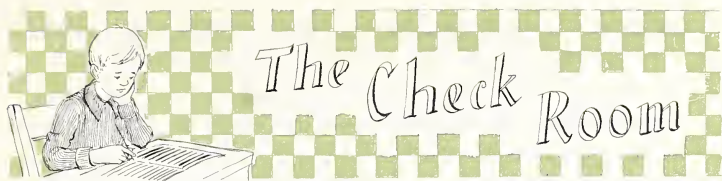
Paragraphs group ideas that “go together” sensibly.

Study a page or two of a textbook in science or social studies to see how the writers grouped their facts.

Avoiding Monotony

Anything that keeps going on in the same way over and over again becomes monotonous. Writing can become monotonous unless you take pains.

1. Begin sentences in different ways.
2. Use some short sentences and some long ones.
3. Try to use words or expressions that give an unexpected or fresh picture.
4. Use an occasional question or exclamation.



After a cub reporter finishes the first draft of his story, he checks it *very carefully* to see if he has made any mistakes or if he can improve it in any way. When satisfied, he takes the copy to his editor who may suggest changes or even a complete rewriting. That finished, a proof, a printed copy, is made. This is carefully checked by a proof-reader and corrected again, if necessary, before it is sent to the man who makes up the newspaper. All this rewriting, checking, and correcting must be done so that readers will find the story easy to understand, interesting, and accurate.

Train yourself to be a careful *proof-reader*, a thoughtful *editor*, and a patient *rewriter* of your own work.

EXERCISE 2 (oral): Proof-reading

The number in brackets indicates the number of little slips an alert proof-reader in Grade Five should be able to spot.

1. My Dad is just about perfect (2)
2. When Mother has finished her housework, she likes to paint, she sews alot too. (3)
3. He sells greeting cards for the International fine arts company. (3)
4. He is a brown eyed man about six feet tall, black hair. (2)

5. Since august mother has been working at a store where they sell lace and fancy knitting. (3)
6. When dad is home for vacations, he works in the basement making all sorts of things for the house, on sundays he sometimes cooks delicious meals. (4)
7. He usally has a smile for us when we ar'nt naughty. (2)
8. Sometimes he goes travelling to New Brunswick, this week he is in St. Jean Quebec. (3)
9. Curling is one of my fathers hobbies and he is a member of the Montreal curling club. (3)
10. He is a fish inspector, he starts work at nine in the morning and sometimes doesnt come home until eleven at night. (3)
11. When he has his day of, he likes to attend baseball games with my older brother, sometimes he takes me to. (4)
12. I love my Aunt because she is a understanding person. (2)
13. Do you no who is the champion swimmer in are family. (4)
14. Every summer Uncle Jerry father and I go fishing (4)

DO YOU REMEMBER?

1. Why is the *t* doubled in *knitting* but not in *biting*?
2. Why is it necessary to use *an* instead of *a* before *understanding*?
3. Why should there be an apostrophe in *my father's hobbies*?

4. Why should there be an apostrophe in *aren't* and *doesn't*?
5. Why should there be a period after *St.* in *St. Jean*?
6. Why are capitals necessary for all the words in *International Fine Arts Company*?
7. Why are words like *dad*, *mother*, *aunt*, and *uncle* sometimes spelled with a capital and sometimes without?
8. Why are capitals necessary for *August* and *Sunday*?
9. Why are commas needed in *St. Jean, Quebec* and *Uncle Jerry, Father, and I*?

EXERCISE 3: Arranging Facts

Discuss which sentence should come first, second, third, and so on.

1. Oh, what a mischievous pet he used to be!
2. His favourite game is chasing after balls I throw.
3. My darling Paddy is a beautiful red setter with brown eyes and a soft curly coat.
4. Slippers, drapes, china — nothing was safe from him.
5. He was given to me four years ago when he was just a roly-poly puppy.
6. I have never been lonely since Paddy came.
7. Now he is more serious but he still loves a romp.

EXERCISE 4: Arranging Facts

These next sentences should be arranged in order of importance and place. First write the numbers in the order in which you think the sentences should come. Then discuss the arrangement. You will probably not all agree.

1. Our splendid gymnasium is located off the main lobby of the school.
2. The mats, springboard, box-horse, and other equipment are stored in a small room next to the teacher's space.
3. At either end is an orange basketball hoop with its white backboard.
4. It is a very large room, sixty by forty-five feet and the full height of the school.
5. Four other hoops are attached to the side walls for class games.
6. The polished floor is marked for basketball, badminton, and other games.
7. The high walls are finished in smooth yellow brick and turquoise-coloured plaster, and a row of screened windows lets in the morning light.
8. Everything about our gym is planned to give us a first-class programme in physical education.
9. In the teacher's space at one end Miss Perry keeps her desk, some lockers, and a movable blackboard on which she draws diagrams and keeps scores.

EXERCISE 5 (oral): Reasoning

These sentences do not state what the writers meant. What changes would you make?

1. In a few minutes I heard the ding-dong of the fire engine bells. I showed them the way to the house.
2. The cowboys rounded up the cattle and branded them. Then they munched their cuds.
3. One day on Thanksgiving my father and I cleaned the garage.
4. His guests began to arrive, laughing and wishing him a happy birthday. Uncle Joe couldn't wait to open them.
5. He is sometimes very serious and cheerful.
6. My father has grey hair that has small amounts of black and blue eyes.
7. On his vacations he goes fishing and developing pictures.
8. Like many other dads he enjoys the outside like hunting and fishing.
9. His type of work is driving taxis for thirty-six years.

ASSIGNMENTS FOR A SCHOOL REPORTER

As you write one or more of these, keep in mind the questions a reporter needs to answer. Each of the assignments could be written in one paragraph, but by using more you might help a reader to group the thoughts. Try to arrange your sentences in some sensible order.

1. Write an account of some class experience: a visit, an assembly, a talk by the principal, a game, an especially interesting or important lesson. Discuss the selection and arrangement of ideas before you start to write.

2. Write an account of some event in your life that would be interesting to your classmates. Write this as it might appear in a newspaper; for example:

Ten-year-old Bobby Wallace won second prize last night in the hobby contest at the North End Y.M.C.A. His entry was . . .

3. Write a description of some place such as the classroom, your summer cottage, the camp you attended, a barn. If you do this, remember to start and end with the place as a whole and to describe the parts in some order that doesn't seem jumpy or jumbled.
4. Write about some club, class, troop, or association to which you belong.
 - (a) When and where does the group meet? How many belong? Who is in charge?
 - (b) How does a typical meeting begin?
 - (c) Do all members do the same things or do they break up into groups for different activities or lessons?
 - (d) Does the club have any activities other than its regular meetings?
 - (e) Is there some special gathering, display, or demonstration that comes at the end of the season?
 - (f) Are you glad to belong? Why?
5. How many books have you entered on your book chart? Perhaps you would like to write a brief review of the last one. Give the title and the name of the author, tell what the book is about, and try to give other children a desire to read it.



6. A small boy is rescued by his older brother:

- (a) What? Who? Where? When?
- (b) How did the pair come to be where they were?
- (c) How did the younger boy get into danger?
- (d) What made the older lad aware of his brother's peril?
- (e) How was the rescue accomplished?
- (f) Is the youngster recovering from his fright, shock, or injuries?

This, of course, will not be a report unless you can state the facts about an actual rescue. However, you may pretend that what you are writing about really took place. Try to make it seem real and as if it had been written for a newspaper.



The Rules of the Game

What would an umpire say to a Little Leaguer who hits a home run but fails to touch second base? Do you know any game that has no rules? What are rules for?

Following the rules of writing will help you to make your ideas clearer and easier to read. In this section you will review several rules that should be fairly familiar to you from your language work in earlier years. Did you forget any of them when writing your last report? Check it to see.

Uses of the Period

1. A period must be used at the end of any sentence that is not a question or an exclamation.
2. Where is a period used on this line?
3. Why are periods needed in the following?

Mrs. C. R. Banks, Mr. L. V. Allen, Apt., Ave., Rd., Blvd.,
Ont., Man., Alta., B.C., Oct., Mon., a.m., p.m., No., lb.,
R.R., Co., Ltd.

- (a) What do those abbreviations stand for?
- (b) (pupils at board) Write the abbreviations for *Street, Drive, Crescent, Boulevard, Rural Route, Quebec, Nova Scotia, United States of America, Canadian Pacific Railway, Saint.*
- (c) Write your father's name using initials; for instance, Mr. C. V. Lowe.
- (d) Do you know any other abbreviations? Is there an abbreviation in *Miss Jones*?

Uses of the Apostrophe (')

1. Which of the words in *italics* require apostrophes? Why?
 - (a) My little *girls* have taken your *girls* tricycle.
 - (b) The *boys* eyes shone when he spied the other *boys* coming.
2. Why are apostrophes needed in the following?
didn't, doesn't, I'm, there's, they're, you'll, isn't, he's, won't
3. (pupils at board) Change these expressions to others that need apostrophes:
 - (a) the bone belonging to Fido, the old hat of my father, the toes of our baby, the blue eyes of Grandmother
 - (b) could not, should have, you are, they are, that is, will not, do not, could have, it is, does not, has not

Uses of the Comma

Use commas only where they are really useful to help a reader follow the thought and separate ideas.

1. Why are commas useful in the following?
 - (a) Mother, Grandmother, and my two aunts like to make dresses for me.
 - (b) He works in a factory at 464 Frank Street, St. James.
 - (c) In the evening he likes to read, play cards with the neighbours, or watch TV.

Do you think any are needed here?

- (d) He is a tall handsome man.
- (e) His office is in a new brick building.

(f) He is a short stout good-natured man.

Note: Many writers would use commas in (f). None are needed in (d) and (e).

2. Why are commas useful here?

- (a) I told you, Jimmy, not to do that.
- (b) Baseball, however, is his favourite sport.
- (c) My aunt, Mrs. John McKay, lives in Brantford.
- (d) My aunt, who lives in Brantford, owns a prize collie, Red Prince of Greenlawn.
- (e) My, what a beautiful dog!

Note: Often a word or expression set apart by commas can be left out of the sentence without harming the sense. Is that true in the above sentences?

3. Another place where a comma is useful is shown in the next sentences.

- (a) Whenever he has a day off, he likes to work in his garden.
- (b) After I started going to school, Mother took an office job.
- (c) When Grandfather was a boy, our town was just a little place.

Question: With what kind of word do those sentences begin?

EXERCISE 6: Using Commas

Write the *one* word which should have a comma after it.

1. As soon as I reached home I ran to my room.
2. My poor boy what has happened to you?
3. His name is George but everybody calls him Red of course.

4. I found it yesterday and thought you would like to see it Miss Allen.
5. He was born in Truro Nova Scotia.
6. After that we became good friends Billy and I.

Write the *two* words that need a comma after them.

7. A good friend of mine Jerry Edwards was hurt in an accident yesterday.
8. For my room he built a bookshelf a radiator cover and a lamp table.
9. He built a cabin on Arrow Lake which is only sixty miles away and goes hunting there every fall.
10. My grandfather who is eighty years old was born in Scotland and came to Canada when he was a lad.

PUNCTUATING SPEECH

When we talk, we use many contractions (*can't, didn't, etc.*). We also frequently use the name of the person to whom we are speaking and add such extra words as *oh, well, yes, and say*. For these reasons an unusual number of commas and apostrophes are needed to punctuate dialogue. Compare the number used in the first eleven lines on page 32 with the number used in *Free Breakfast* on page 38.

Continue one of these dialogues for a few more speeches. Write neatly so that you and a partner will be able to read the dialogue later in front of the class. Underline the names of the characters. Write nothing except what they say. Use no quotation marks.

1. Traffic Policeman Pull over, Mister, pull over!
Driver

- | | |
|--|---|
| 2. <u>Bobby</u>
<u>Billy</u> | Hey, where did you get the bike? |
| 3. <u>Mrs. Watson</u>
<u>Mrs. Ellis</u> | Isn't he the sweetest baby! |
| 4. <u>Runner</u>
<u>1st Baseman</u> | Your foot wasn't on the base! |
| 5. <u>Betty</u>
<u>Betsy</u> | Now, would you like to see my presents? |

USE COMMAS —

1. to separate the items in a list or address:

Aunt Emma, Cousin Jim, and I stopped at a motel in Stowe, Vermont.

The great cat inched forward, tensed his rippling muscles, and sprang in silent fury.

2. to show a break in the thought or a place where some extra word or words have been used:

Yes, you are right, Betty.

Your father, however, came to Canada, where you were born, when he was a young man.

Well, that depends, of course.

3. to separate the two parts of a sentence that begins with a joining word:

After everyone had arrived, Mrs. Elson served ginger ale and cookies.

EXERCISE 7: Mechanics

Write the *fourteen* words that are in need of capital letters. Write the *two* words that should have apostrophes.

Write *four* words that should have commas *after* them. (More commas could be used but only four are necessary.)

My dad Otto Stein was born in germany but left during the war he slipped across the border into luxembourg in 1941 and reached the seacoast of holland towards the end of may many seamen warned him that he couldnt reach canada alive in wartime however he bought a small rowboat and set out to sea again fathers luck was with him after he had rowed for three tense and desperate days he was picked up by a freighter belonging to the atlantic steamship company and brought to safety.

EXERCISE 8: Mechanics

Write this paragraph putting in missing capitals, periods, and apostrophes. Use six commas.

Andrew a skinny white rat and his three companions have taught our class the need for a good diet these four little rats were brought to our school by a nurse from the department of health and given to the pupils of mrs alexanders class andrew wasnt fed anything but candy cake and soft drinks he became scrawny and bad-tempered and had to be kept in a cage by himself the others who were fed nourishing food grew very lively and happy

CLEAR STATEMENT

Often a report or news item needs only a sentence or two. Even so it must answer the WH questions. Are they answered in the item that follows?

The Safety Council reports that from October first to the twenty-fourth there have been only five accidents in the school building or yard. If we all try to be especially careful until the end of the month, the school may break the low record of seven set last February.

Write a brief news item about some person or happening in the class, school, or neighbourhood or one that you have learned from listening to TV or from reading.

Check the punctuation very carefully.

Read your item. Afterwards listen to your classmates discussing whether or not you made the facts perfectly clear.

During the rest of the year write and bring to class any brief items of information that your classmates might find curious or interesting. Post them on the notice board.

THE LISTING SENTENCE

My mother has a lovely smile. She has dark blue eyes.
She has soft brown hair.

Those sentences are mechanically correct, but wouldn't you say they're rather monotonous? They all begin in more or less the same way. Why not use only one beginning and attach all the endings to it?

My mother has // a lovely smile, dark blue eyes, and soft brown hair.

That one sentence lists three things that the mother *has*. These next sentences list what the mother *is* and *is interested in*.

My mother is // keen about gardening, interested in church work, and very fond of music.

My mother is interested in // gardening, church work, and music.

What do these sentences list?

She cooks // flaky pies, fluffy cakes, and muffins that melt in your mouth.

She // cooks delicious meals, makes her own clothes, and keeps everybody happy.

What is the difference in punctuation between those sentences and these?

My mother has a lovely smile and dark blue eyes.

She is keen about gardening and church work.

Remember:

When there are *more than two items* in a list, they nearly always should be separated by commas.

Remember:

Each separate item in a list must make sense when joined to the beginning part of the sentence. (Check that rule by studying the examples. Each list is separated from the beginning part by the mark //.)

EXERCISE 9: Listing

Complete these sentences by listing two more items.

1. For Thanksgiving dinner we had // stuffed turkey . . .
2. My sister likes to // play the piano . . .
3. I make myself useful around the house by // washing dishes . . .
4. Our pumpkin face will have // slanting eyes . . .
5. Now Scotty can // sit up on his haunches . . .

TROUBLESOME WORDS

Probably no words cause young writers more trouble than these homonyms. (*See dictionary.*)

THEIR, THERE, THEY'RE

YOUR, YOU'RE

ITS, IT'S

If you keep your wits about you while proof-reading, your troubles should lessen. Thus:

1. *They're, you're, and it's* are all *contractions*. What does that mean?
2. *Their, your, and its* all show *ownership or possession*.
Their dog buried *its* bone in *your* yard.
Your bicycle is over on *their* driveway but two of *its* spokes are broken.
3. *There* is the opposite of *here* and is also used in such expressions as:
There is Mother.
There were no seats left.

Write these sentences making any necessary changes:

- (a) There all looking forward to your birthday.
- (b) If its cold, their mothers will drive them there.
- (c) There is still time if your coming.
- (d) You're going to be pleased with their gift. It's just what you want.

To — Too — Two

1. *Two* is the number 2.
2. *Too* means *also or more than enough*: Billy wants to come *too*, but he is *too* little.

3. *To* is used everywhere else: I ran *to* the corner *to* buy a newspaper *to* take home *to* my father.

EXERCISE 10 (pupils at board): Words That Sound Alike or Almost Alike

- Write two sentences about a dragon beginning with:
(a) *There*, (b) *Their*.
- Write two sentences about a new model car beginning with:
(a) *It's*, (b) *Its*.
- Write three sentences beginning with:
(a) *There are two*, (b) *They are too*, (c) *They're to*.
- Write one sentence containing both words:
(a) *they're*, *their*, (b) *you're*, *your*, (c) *know*, *no*, (d) *knew*, *new*, (e) *hear*, *here*, (f) *quiet*, *quite*, (g) *to*, *too*, (h) *two*, *too*, (i) *threw*, *through*, (j) *were*, *where*, (k) *are*, *our*, (l) *of*, *off*, (m) *allowed*, *aloud*.

Which of the above pairs are *not* homonyms?



A.

What are the questions that an editor requires a reporter to answer at the very beginning of a report?

B.

How should a reporter arrange his facts?

C.

1. Write the *nine* words that are in need of capital letters.
2. Write the *three* words that should have commas after them.

The Safety council of Green Park school is a committee that tries to make pupils see the importance of always being careful the members who meet once a week in the library are pupils chosen from the eight senior classes to start the year they decided to hold a contest the children had to picture some safety rule afterwards the boys and girls themselves judged the posters and decided the winners there were sixty-eight entries later on this year the councillors will go from class to class and give short speeches about avoiding accidents after this group was formed three years ago the number of accidents around our school became far smaller.

D.

Make any necessary corrections in these sentences. Don't write the whole sentence. Number your answers.

1. My brothers main interests are watching TV and telephoning his friends.
2. They found the child in a old warehouse.
3. It's to warm for a scarf, Mother.
4. I surely liked that book, it made me chuckle.
5. The angry cat arched it's back, fluffed it's tail, and spat.
6. I like to go with her to the Lakeside Shopping centre.
7. They found theirselves in water up to their necks.
8. My favourite book is *Mary Poppins returns*.
9. He does'nt have much time for playing with me.
10. They entered the shack on tiptoe, nobody was there.

E.

Complete these sentences by listing three actions:

1. When I tidy up my room, I . . .
2. Before crossing the road, Betty . . .
3. The fierce dog . . .



FINAL REPORT

Write the story suggested by this picture. You may tell it as if you were one of the children or as if you were a reporter for a local newspaper.

or

Choose any topic suggested in this unit which you have not already used; or think of a topic of your own that would make a good news story.

Proof-read your paragraph (or paragraphs) very carefully to check punctuation and homonyms.

Note to Teachers — Unit Three

The main purpose of this unit is to stimulate children to write imaginatively and use effective diction. Language items for special study are *using vivid verbs*, *punctuating conversation*, and *being consistent in number and tense*. These were studied in Grade Four although the treatment of conversation was introductory.

An average class is quite capable of forming five or six committees, each under an "Editor" and each responsible for one magazine, as suggested. Editors should be youngsters who can give their writers aid in proof-reading and correcting. Teachers usually reserve display space for each magazine.

Stories should be posted as soon as they have been checked by the editor and you and rewritten, if necessary. If the project proves very popular, you may be unable to give more than your blessing to many of the efforts. Enthusiasts may attempt four or five or more stories; others may find completing two or three a challenging task. Spread the creative writing over a period of time so that it can be intermingled with and related to the instruction and exercises in the unit.

When all magazines are complete, the editors with your advice might assemble the choicest stories to present to the principal in illustrated form, or another class might be invited to attend a "reading" of selections.

Diction is dealt with more intensively in Unit Seven. To increase awareness of good diction, many teachers have their pupils collect particularly expressive words and images noted during literature classes. The best way to extend a child's vocabulary is by encouraging and guiding his use of library books.

The introductions and explanations used in this text are not intended to dictate method. For example, there is no need to introduce the poem *The Ride-by-Nights* by having the pupils read the opening paragraphs of the unit.

Unit Three

Flight into Fancy

As your teacher reads this swift-flying eerie poem by the great English writer, Walter de la Mare, close your eyes and listen. Afterwards tell the class what pictures and sounds came into your mind.

All the names in the poem — the *Dragon*, the glittering *Chair*, and the glimmering *Lion* — are of stars or constellations. *Charlie's Wane* (a wagon) is another name for the Big Dipper. *Sirius* is the dog star and *Orion* is the giant hunter with his belt and sword that some of you may know. The word *cowled* means *wearing a hood*.

Now . . . listen . . . eyes shut. . . .

THE RIDE-BY-NIGHTS

Up on their brooms the witches stream,
Crooked and black in the crescent's gleam,
One foot high, and one foot low,
Bearded, cloaked, and cowled they go.
'Neath Charlie's Wane they twitter and tweet,
And away they swarm 'neath the Dragon's feet,
With a whoop and a flutter they swing and sway
And surge pell-mell down the Milky Way.
Beneath the legs of the glittering Chair
They hover and squeak in the empty air.
Then round they swoop past the glimmering Lion
To where Sirius barks behind huge Orion;
Up, then, and over to wheel amain
Under the silver, and home again.

By permission of The Literary Trustees of
Walter de la Mare and Faber & Faber Ltd.

At the beginning and again at the end of their ride these witches are seen in the light of the moon. Find the words that make that clear. Why is it right and sensible to mention the moon first and last in this poem?

This description of flying never once uses the words *fly* or *flew*. What words did Walter de la Mare use instead?

What words did the poet use to describe the talk and chatter of the witches?

Do you think the poet wanted you to be afraid of these wheeling, twittering witches? Are they bent on evil-doing? Why are they out on their ride? Maybe Walter de la Mare wasn't writing about witches at all. What do you think?

LET'S PRETEND

When you write a story that isn't true or is only partly true, you are taking a flight into fancy. You are pretending, just as on that night of witches, Hallowe'en, you go about in costume from door to door. Your readers are also pretending, just as people who see a little ghost at their door on Hallowe'en make believe they are frightened.

When one reads a report, one is looking for information. When one reads a story, one wants to have fun pretending. For these reasons, stories are not written in the same way as reports.

A report tells the *outcome*, the main point, right at the beginning; a story saves it until the end, or near it. Here are four beginnings that show how a report differs from a story.

REPORT

A wolf, wearing the nightdress and cap of an old lady, was foiled today in his attempt to make a meal of Mary Jane Jones, known as Little Red Riding Hood. John Oaks, a woodman, heard the child's cries for help coming from the cottage of her grandmother, Mrs. Abby Jones, and rescued the girl in the nick of time. That morning Mary had set out from home to . . .

STORY

Long ago in a pretty cottage by the edge of a great wood lived a little girl and her mother. She was a sweet and trusting child known to all as Little Red Riding Hood because of the bright cape and hood which she liked to wear.

REPORT

Eleanor Derry, two-year-old daughter of Mr. and Mrs. James Derry, 375 Merton Road, miraculously escaped injury this morning when she tumbled into a hammock from an open window of her parents' second-floor apartment. While playing in her room, the child . . .

STORY

"Pretty, pretty," said Baby Eleanor, stretching a chubby hand over the back of the sofa towards the yellow butterfly that had lit on the window ledge. There it rested, its lacy wings fanning gently as if beckoning the curious child. Through the open window came a soft May wind.

Discuss how you would begin the tale of Cinderella as (a) a story, (b) a report.

BEGINNING A STORY

At the very start of a story a reader wants to meet the main character and know where that person is. A reader also likes action and mystery. Therefore, many stories begin with the name of the main character, who is shown doing something that needs to be explained. For example:

Grey Shadow the wolf stopped in his tracks, his nose lifted into the wind. Moonlight flooded the hills and every rock cast a long shadow.

Ellen Rollins flung herself upon her bed in a storm of angry tears. "It's not fair!" she wept.

Not every story begins in that way, of course. What are the first two sentences of some of the stories in your reader? Do they catch your interest? Why?

EXERCISE 1: Beginning a Story

These are the opening sentences of reports. Write beginnings for stories on the same subjects. Do not mention the giant, the fire, or the tourist. Listen to your classmates reading their beginnings. Did they capture your attention?

Finish the story in 2 or 3, if you wish.

1. A twenty-foot giant was slain early this morning by twelve-year-old Jack Smith, only son of Widow Smith, in the garden of their cottage in nearby Magic Village. Shortly after dawn neighbours were awakened by a crash. They peered from their windows to discover the Smith cottage completely hidden by a tangle of bean vines topped by a pair of enormous legs.

2. Quick action by hiking Wolf Cubs today saved the home of A. Hardie, a market gardener in North Chester, from an advancing grass fire.
3. Nine-year-old Jane Gore, 473 Melrose Avenue, now believes that Santa Claus lives in Chicago. Yesterday she received a shiny new bicycle from a grateful tourist, J. R. Shepley of Chicago, whose wallet containing \$800.00 Jane found under a bench in Cabot Park.

ENDING A STORY

Like a report, a story should have an ending that sounds *final*. A reader should feel that there is nothing more to come.

Usually a story is over when the last event has been told. Some writers, though, like to add a sentence about *everything* that has happened, a remark about the *whole*.

The three stories in Exercise 1 might be ended in ways like these:

Jack became a rich and famous man and lived happily ever afterwards.

Mrs. Hardie treated the boys to hamburgers and milk and all parted the best of friends.

As the boys left, Mr. Hardie said to himself, "I'm certainly glad those Cubs chose today to hike out here!"

The next day Jane's bicycle was admired by all her schoolmates.

Can you think of any other endings?

Read the last sentences of some of the stories in your reader. Do they satisfy you? Why?

SEEING IS BELIEVING

A reporter does not need to make readers believe what he is telling because they know he is relating facts. A story-teller has to help his readers *see* and *know* people and events that he is bringing to life. A report is like a black and white photograph; a story is like a painting in colour. The teller of tales must use *details* and choose his words carefully to give the *clearest possible picture*.

What are some of the details and picture-making words in the sentences about Baby Eleanor on page 65?

What big difference is made by the changes made in the following pairs of sentences?

1. (a) The injured dog came back to the shed.
(b) The injured dog dragged himself back to the shed.
2. (a) Poor Joey sat on the couch.
(b) Poor Joey slumped onto the couch.
3. (a) The witches flew through the air.
(b) The witches streamed through the air.
4. (a) "Who has my pliers?" asked Father.
(b) "Who has my pliers?" fumed Father.
5. (a) He ran up the steps.
(b) He pounded up the steps.

The words that were changed in those sentences were all VERBS. All of them were expressing action and the changes made the action clearer and more vivid.

Whenever you come to an action word in your sentences, *stop* . . . and ask yourself, "Can I use a verb here that will give a clearer, more *vivid picture*?"

EXERCISE 2 (oral): Using Vivid Verbs

What other verbs might be used in these sentences?

1. One foot from the bank of the river the car *came* to a halt.
2. Andy *got* out of bed with a happy shout.
3. Back to camp *went* the tired Girl Guides.
4. We *took* out the insides of the pumpkin.
5. The fearless dog *jumped* from the rock into the lake.
6. "I want my dinner," *said* the giant.
7. The gale *blew* the great elms.
8. Around and around the ruined house *blew* the wind.
9. Into his hole *ran* the startled mouse.
10. Granny *put* the baby into his crib.
11. Once again the red-tailed hawk *flew* over the terrified chick.
12. Closer and closer to the sleeping boy *came* the tide.
13. Off he *went* on his bicycle.
14. He *took* the candy from the surprised child.
15. All night the desperate coyote *tried* to free himself from the trap.
16. He *walked* away angrily.
17. Slowly the last leaf *fell* to the ground.
18. David *went* swiftly up the steep bank.
19. The baby *ran* to his mother and held her hand.
20. We *put* on the ground some crumbs for the birds.
21. For an hour the storm *continued* and all that time he *sat* by the window.

A LETTER TO YOU

(Before you start a story)

Page 363, The Dictionary,
Your Desk, Your School,
Today, 19 ..

Dear Young Story-teller,

Would you please, please give me a rest!
I am so tired these days I can hardly crawl
out of the dictionary. Surely there are some
of my relatives you can use instead of me.
What about *Later, Soon, Next, Afterwards,*
Presently, In a few days, During the next
week, Following that, and so on. Can't you
think of any word but

.. Your poor tired

Then?

P.S. AND and so wish me to say that they are
overworked too.

JUNIOR MAGAZINE

Using the story ideas that follow, or any ideas of your own, prepare a Class Magazine. Paste the stories into a book or tack them to the display board. What name might you give your magazine? You might like to choose editors and teams, each team being responsible for one magazine.

Help one another with the proof-reading and editing.



True Stories

PROUD MOMENT

What was one of the proudest moments in your life? Did you finally accomplish some difficult task or pass some special test? Did you use your head in a difficult situation? Did you show you could control your temper or behave sensibly when it would have been very easy to do otherwise? Did you have some experience or receive some gift that made you envied by your friends? Tell the class about it.

Advice: Avoid saying, "My proudest moment was when" If you feel you must begin with some such statement, change it to "My proudest moment came when . . ." or ". . . was the time when . . ." It is not considered correct English to say *is when* or *was when*.

THE MINUTE THAT SEEMED A YEAR

Did you ever say or do anything that made you wish you could “sink through the floor” in your embarrassment? Were you ever caught doing something foolish or forbidden?

A STORY (SOMEONE) TELLS

Ask your parents or anyone you know well if they have had a narrow escape or a strange or amusing adventure that might interest your classmates. Maybe you already know a family story that would be entertaining.

Listen carefully to the teller and be sure you know the answers to the questions *Where?* and *When?* If some part isn't perfectly clear, ask *How?* or *Why?* After you have finished the first draft, show it to the person who told you the story. He may have some suggestions.

MISCHIEF

Alone or in company with a friend or two, have you ever been in a scrape or played some prank that had rather unexpected or unpleasant results? Where? When? Who?

You may tell this story of mischief about yourself or as if it had happened to somebody else.

Realistic Stories and Adventures

LOST

Imagine some child, younger than yourself, who became lost in the country or some large empty building. How did he first become aware of his plight? (See

dictionary.) How had he come to wander off or be left behind? What was frightening or menacing about the place? (Just stillness and emptiness can be frightening. Why?) What did he do besides weep or run around desperately? Did he become exhausted, hungry, thirsty, or cold? Did he injure himself or become grimy and bedraggled in his weary wandering, floundering, and scrambling? What did he finally do as darkness began to fall? How was he found?

Advice: A good story-teller would probably start at the very moment the child discovered he was lost. In the second or third sentence he would explain in very few words how it had happened. Be sure that everything you say is believable. Don't have the child do anything that a real child wouldn't do.

DECISION

A boy (or girl) your own age receives fifty cents too much change from a corner shopkeeper. What does he do?

How might the story end if —

- (a) he returns the money as soon as he discovers the mistake?
- (b) he spends it without any sense of shame?
- (c) he keeps it but worries about it guiltily?
- (d) he spends it in a moment of weakness?

Advice: Don't waste time explaining how the boy went to the store and made his purchase. You might begin with the words of the storekeeper as he passes the change across the counter.



LOST PUP

A good way to start this would be: He was lost, no question about it. I could tell by . . .

How could you tell that a dog was lost — by his ears, his tail, his expression, his actions?

Where was he? Did you have trouble making friends or was he at first alarmed by your approach? How did you locate his master or mistress? How did the puppy show his joy at the reunion? What did you feel or say to yourself as you watched them leave together happily?

You may substitute another pet for a dog and keep yourself out of the story if you wish.

Question: Why is November a good month in which to place a story about an unhappy lost animal?

LITTLE ACCIDENT

Dozens of stories might have this title. If you have no ideas of your own, use this:

Tommy had been told several times not to play bolo in the house. One day when his mother was out, he . . .

Witch Stories

NIGHTMARE ALICE RIDES AGAIN!

The old dame summons her cat (Name?), straddles her broom, and is off for her Hallowe'en ride. Describe two or three of her experiences as she skims over your neighbourhood. At last, bent on mischief, she swoops close to earth, only to be frightened back to her lair by a grinning jack-o'-lantern.

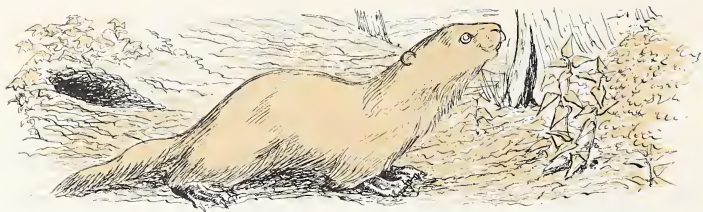
You might have fun with this by writing it as a monologue, which is one long speech by one person. *Every single word* you write would be the actual talk of Alice, who might be explaining things to her cat.

Another way to treat this story would be to have Alice, now retired from her life of hauntings and scarings, recalling some glorious Hallowe'en of the past.

Still another way would be to give Alice a kind heart. She might be out riding in order to perform some good deed . . . *Alice, the Girl Guide Witch.*

POOR LITTLE WITCH GIRL

Out with one of your friends (Name?) in costume on Hallowe'en you come upon a pretty young witch crying on the porch of an empty house. It appears that as a witch she is a complete failure. She has practised and practised and tried every sort of charm, but she still remains beautiful and unfrightening. You solve the problem for her and take her along with you on your rounds. She has a marvellous time before flying home on her broomstick. What did you do to help her?



Talking Animals and Things

WALLY WOODCHUCK'S LAST DAY

When he awakes on this November morning, how do his eyes and nose tell him that winter is at hand? On whom does he pay his last calls? At what does he take a last look? With what does he stuff himself for his last meal? What does he do in his burrow before going to sleep? What might be his last sleepy words?

Information: The woodchuck, or ground hog, is a sturdy, plump little animal about the size of a cat. He has very sharp eyes, a pointed nose, powerful forelegs (used for digging), plump haunches, a thick coat of grizzled fur, and a short hairy tail. His diet is much the same as a rabbit's.

FIRST SNOW

Barbara Rabbit hates her first November. It is bleak and cold and she has no one to play with. Some of her friends (Which?) have gone to bed for the winter — a mysterious and foolish habit, she thinks. Others are too busy stocking their pantries. Finally, feeling unwanted, she sulks in her briar bush. Just then the first snow begins to fall. She likes it! Why? She decides that winter is a pleasant time of year after all.



LONELY SCARECROW

Tom Tatters (or any name you wish) has been forgotten by his farmer and abandoned in the wintry November cornfield. Describe him, the scene, and his feelings. Try to make a reader feel sorry for the poor scarecrow. At last some . . . take pity on him and come to cheer him up. What do they do?

RED HORROR

Continue from a beginning like the following: Little . . . (any wild animal) sniffed the air again and listened. That strange crackling noise was louder now, that unpleasant smell sharper. Overhead there was a flash of grey and white wings. "Run, run!" screamed Canada Jay, flying swiftly by. "The Red Horror is coming!"

QUOTATION MARKS

Why are those little quotation marks (“ ”) so necessary? The following story may give you the answer.

What Did They Say?

Tony's parents seldom objected when he wished to invite a friend over to spend the night. Theirs was a roomy house and they had a maid who liked children. However, the parents of Tony's chums did not always believe their children would be welcome at Tony's home. On one occasion Tony found this note dropped into the mail box:

Dear Tony,

Thanks for the invitation but I can't come over tomorrow night. Mother said you'll be too much of a bother. Dad said his mother doesn't expect you.

Dave

Tony read the note in some bewilderment. Then he grinned. What had he discovered?

Where should the missing quotation marks and capital letters have been placed in Dave's note?

Punctuating Conversation

Find in your reader a page containing considerable conversation. Study it to find answers to these questions:

1. With what kind of letter does each speech begin?
2. Where are the commas placed?
3. Do periods, question marks, and exclamation marks at the end of a speech go inside or outside the quotation marks?
4. When several speeches follow one another, where are they placed on the page?
Note: When you are using only a bit of conversation, you don't need to start a new paragraph.
5. Is there an actual speech in this sentence? *The swimming counsellor said that I wasn't breathing properly.* How would you change it so that quotation marks would be necessary?

EXERCISE 3: Punctuating Conversation; Dictation

Read this story silently before you write it from dictation.

IT MIGHT BE BRAT

"What might your name be?" smiled the barber.

"Bert," growled the small boy as he climbed into the chair.

"Bert is a fine name for a fine boy like you," continued the barber.

The small boy glared and replied, "Yes, but it's not mine. You asked me what my name might be. It might be Bert but it is Wesley."

"Watch your manners, Wesley!" exclaimed his mother. The barber laughed and said that he didn't mind a joke.

EXERCISE 4: Writing Conversation

Continue *one* of these dialogues for at least three more speeches. Use explanations as well as speech. If you can, bring the conversation to a definite end.

1. Little Wesley looked up from the toy truck he was filling. "What do you want?" he muttered to the small girl staring down at him with envious eyes.
2. "Please, may I have red shoes this time?" pleaded Barbara as she placed her scuffed loafer on the shoe-rest.
3. "What's the trouble, youngster?" asked the burly policeman.
4. "Are you really a Martian?" I asked.





The Check Room

Eagle Eyes and Fox Ears

When you are proof-reading your stories, keep this check list before you. Proof-readers, especially young ones, should read their work aloud, quietly checking with both eyes and ears. Don't forget to check rewritten work.

MECHANICS

1. Are all sentences properly marked by capitals, periods, question marks, or exclamation marks? Did you forget any other punctuation marks?
2. Are you in doubt about the spelling of any word? If so, check with a dictionary. Don't avoid using a "big" word for fear of making a mistake. A good word misspelled is better than a poor one.
3. Did you remember to use capitals for names and the title?
4. Did you use a margin and indent the first word? Did you underline the title and leave a line between it and the story?

SENTENCE STRUCTURE

1. Do your sentences begin in different ways? Read again the first three words of every one. All sentences, of course, don't need different openings.

2. Are some of your sentences long and rambling? Watch particularly for those that contain two or more *and*'s. Those sentences may be quite all right but perhaps you should shorten them.
3. Are your sentences all short? Maybe it would be better to combine some ideas by using joining words (*who, which, while, as, until, before, after*, etc.) or a listing sentence.

WORDS

1. Have you used the verb that gives the best picture?
2. Have you repeated any words unnecessarily? You can't avoid repeating some words (*I, he, and, in, to*, etc.), but many times you will be able to leave out a repetition or express the idea in a different way.

BEGINNINGS AND ENDINGS

1. Do you think a reader would find your opening sentence interesting?
2. Does the ending sound as if the story is finished?

EXERCISE 5 (oral): Avoiding Unnecessary Repetition

Find the words that are repeated in an unnecessary way. Can you leave out any of them or must you change the wording?

1. Once there was a witch called Nightmare Alice who was also called Witch Number One. She was called Witch Number One because she was the ugliest witch in the world.
2. I got up and I saw that my skirt was all muddy and I ran home as fast as I could.

3. I put him in the living room but he started pulling out books. Then I put him in his crib but he started to cry. Then I put some toys in his crib.
4. I got ready and went out. When I got to the store, I realized that I hadn't got any money so I went home and got the money and went back to the store.

EXERCISE 6 (oral): Reasoning

There is something foolish or confusing about these statements. Can you find it? How would you express the idea that was intended?

1. She wore some jewelry and a necklace.
2. The boats were all different colours.
3. When the picture was developed, I had my mouth open.
4. After that she was a happy little rabbit. She wasn't sad any more.
5. The girls wore colourful skirts and blouses. The boys also wore bright shirts and pants.
6. By now the flames were dying down. We filled one more bucket of water from the stream and rushed back to the shed and put it out.
7. He was all scratched and full of mud.
8. We played many games in the attic like dressing up and other games.
9. At the fair he won a doll, some dishes, a Mexican hat, and other toys.
10. When I slid down the bank, there was a big rock at the bottom.
11. Every afternoon we went shopping, to the movies, and for long rides in the country.

MISS COMMA INTERRUPTS

“Pardon my interruption,” said Miss Comma, stepping from the ink bottle, “but . . . ”

“What, you again!” cried the young writer.

“I’m very sorry,” continued Miss Comma firmly, “but you can’t escape me, you know.”

“You’re a nuisance,” growled the young writer.

“Not at all. I’m a help. Just remember that I am the interrupting mark. Whenever you come to an extra word or so, well, you will need one or two of me.” Miss Comma opened the language book at this very page you are reading now.

“Try this exercise,” she urged. “What words could be left out of these sentences?”

EXERCISE 7: Using Commas to Mark Extra Words

Write each sentence correctly:

1. What happened Jimmy?
2. They knew of course that I meant business.
3. Why it’s all finished you little darlings!
4. Why don’t you hurry up slowpokes?
5. “Don’t move until I give you the word” cautioned Willy.
6. His friend Aleck a timid boy refused to leave the barn.
7. The dishes had to be washed however.
8. “Now young lady I’m going to rub your back” said the nurse.

9. Pass That Puck a hockey story is the best book I have read this year.
10. Oh you'll have to pay naturally.

EXERCISE 8: Mechanics

Choose one of the stories you are now writing.

Form pairs to check each other's work, sometimes reading aloud quietly.

Did you forget any necessary punctuation marks?

EXERCISE 9: Constructing Sentences

Write two-part sentences.

1. Begin with *While* and tell what happened on your way to a party.
2. Begin with *Before* and tell what you did when you were about to go out on a cold November day.
3. Begin with *Since* and tell why you were not allowed to go to school.
4. Begin with *As* and tell what you discovered while rummaging in a cupboard.
5. Begin with *If* and tell what you would like to buy your best friend.
6. Begin with *When* and mention some childhood disease.

Did you forget any commas? In your magazine stories did you start any sentences with a joining word? Did you remember to place a comma where the two parts of the sentence join?



The Rules of the Game

Number Pox

The italicized verbs in these next sentences are suffering from Number Pox. Can you tell what that disease is? How would you cure it? Read all the sentences first.

1. There *was* two black cats under the porch.
2. Only one of those boats *are* safe.
3. Just as Billy and I *was creeping* through the tunnel, we heard a screech.
4. Whenever I come near, he *give* a snarl.
5. He *don't* (*do not*) like me any more.

Verbs change to show *number*.

Singular (one)

Plural (more than one)

One <i>is</i> .	but	Two <i>are</i> .
He <i>does</i> .	but	They <i>do</i> .
He <i>was</i> .	but	They <i>were</i> .
She gives.	but	They
He has.	but	The boys
The dog runs.	but	The dogs and cats
Father likes.	but	Father and Mother

Now look at Example 1 again: There *was* two black cats under the porch. *Cats* is plural, but *was* is singular. Therefore, *was* is not telling the right number. It has Number Pox.

Explain why the verbs in the other examples also have Number Pox.

Note: *You* is always followed by the plural *are*, *were*, etc. What two words used in the Bible are the singular forms of the word *you*?

EXERCISE 10: Number

Use these words to form sentences. Make sure the verbs express the right number.

1. Helen . . . other girls . . . ask
2. Mother . . . neighbours . . . showing
3. principal . . . members of the class . . . has given
4. Billy and Betty . . . puppies . . . afraid
5. Ronny . . . his friends . . . don't

Tensitis

The italicized verbs in these next examples are suffering from Tensitis. Explain the disease and cure the patients, if you can. Read all the sentences first.

1. Wally Woodchuck waddled down the path, yawning as he *goes*.
2. They all started running home while I *look* on and *laugh*.
3. Barbara Rabbit doesn't like November at all. She *was* very cold and cross.

When the action is happening now, in the present, the verb is said to be in the *present tense*. When the action is finished, in the past, the verb is said to be in the *past tense*.

As you are telling a story, you must keep your verbs in the proper tense. You can't have your characters jumping about from past to present without good reason. But look at poor Wally in Example 1. He *waddled* (past tense) down the path yawning as he *goes* (present tense). You must change *goes* to *went*.

Explain what is wrong with the verbs in the other examples. In your explanations use the words *present tense* and *past tense*.

There is another tense. Do you remember its name? It is used in this sentence: Dan will play for our team.

Answer: Future: She is coming on Thursday.
Present: She is coming now.
the present:
at some time in the future. The future tense may look like
Will play is in the future tense. Dan is going to play

EXERCISE 11 (oral): Number and Tense

Is the verb in italics right or wrong? How do you know?

1. Only one of the squirrels *was* gathering acorns.
2. It is November and Wally Woodchuck *gave* a little shiver.
3. "Which of you two boys *are* the older?" asked the saleslady.
4. He stumbled about for over an hour before he *comes* to the old trail.
5. He looked at the money one last time and *ran* back to the store.

6. The weather *don't* make any difference to Barbara Rabbit.
7. Father and Mother *was* tightening the ropes when all at once the wind *started* blowing harder than ever.
8. "Here *comes* Wendy and Joe in their boat!" I cried.
9. "You *was* wrong," said Fred to his little brother.
10. Janie asked what the time *was*.
11. Janie asked, "What *is* the time?"

EXERCISE 12: Number and Tense

Form pairs to check stories you are writing for the magazine.

Did you make any mistakes in number or tense?



A.

A story is not written in the same way as a report. Explain why and tell what the differences are.

B.

Rewrite this paragraph. You will need to add *twenty-nine* punctuation marks: capitals, periods, commas, apostrophes, question marks, and exclamation points. All quotation marks are given.

“Why are you so still and sad-looking little squirrel” asked Carol “you should be busy getting ready for winter oh look at your frisky brother he knows what to do there he goes the rascal scooting across the lawn hes just waiting for me to go away so that he can start digging for some of my mothers tulip bulbs maybe youre sad because the birds have all flown away yes when the wind blows at the end of November it must be a lonely time for you come on little fellow and take this”

C.

Write correctly the *ten* words that need to be changed.

1. In the attic there's several boxes and an old trunk.
2. He stopped suddenly and says, “I forgot my key.”
3. Which one of the twins have the mumps?
4. The mask had a crooked nose, a evil grin, and a shinning gold tooth.
5. “Your too young to go with us,” I argued.
6. Their I stood, the ice-cream dripping down my dress.
7. Sally and my sister was still hiding when it happened.
8. The poor bird couldn't find it's mother.
9. Amy turned pale and said that she feels sick.

D.

Substitute a vivid verb for the one in *italics*.

1. The old launch *went* slowly across the lake.
2. He *looked* at Santa Claus with the big eyes of a baby.
3. She *sat* in her corner sobbing.
4. I *put* the broken glass under the sofa.
5. “I am so unhappy,” *said* the princess.

E.

Write sentences using these words. Use verbs that express the right number.

1. little Joe . . . twins . . . give . . . a ride
2. players . . . referee . . . arguing . . . touchdown
3. cold day . . . hot dogs . . . soon gone
4. Harry . . . his parents . . . don't like

Complete these sentences. Keep to the same tense.

5. The referee blows his whistle and . . .
6. As soon as the giant spied the Boy Scout, he . . .
7. The old bear asked the cub what . . .
8. When I hauled in my line, there . . .

F.

Write a brief conversation that starts:

"What are you giving your mother for Christmas?"
asked . . .

or

"Is there really a Santa Claus?" asked little . . .

or

"May I open it now?" pleaded . . .

FINAL CHECK

Check the last story you wrote for the magazine.

Is there anything you would like to change, any word or sentence that you think you could improve?

Why should writers remember that "Seeing is believing"?

Note to Teachers — Unit Four

The Christmas season offers unique opportunities for motivating writing and speaking that no teacher should lose. Of the many possible activities creative dramatics comes first to mind. You should find in the story of Befana, given here in scenario form, an easy and most effective plot to dramatize. Unfortunately it may become so popular that it will lose its freshness; therefore, be on the lookout for other stories with good dramatic scenes. As you prepare a scenario for children to interpret, remember that creative dramatics is improvisation, not the presentation of already-written or memorized lines. When child players try to recall dialogue verbatim, they tend to become stiff and dull.

The Discontented Fir Tree has proved a very popular and unexpectedly simple project that also serves to clarify *paragraph unity and continuity*. Other stories could be used for a similar project.

Creative poetry often flourishes at this time. Some classes compose music to fit their lyrics, which is not so difficult a task as it may seem if there is a capable accompanist available. In other classes lyrics have been illuminated in mediaeval fashion, a singed disposal bag acting as a satisfactory substitute for parchment.

You can stimulate the story-telling activity by doing some of the research yourself. Teachers' magazines provide a source of material and the stories there have the advantage of being short. Assign a selection or two to likely recruits and interest may develop.

Choral speaking is the final activity in the unit. You can find other suitable selections in most sizable anthologies. The Eleanor Farjeon book mentioned contains some exquisite Christmas verse.

REFERENCES

- Christmas Bells Are Ringing* (poetry anthology), S. and J. Brewton, The Macmillan Company, New York
- The Christmas Book of Legends and Stories*, E. S. Smith and A. I. Hazeltine, Lothrop
- Stories to Dramatize*, Winifred Ward, Children's Theatre Press

Unit Four

Giving

You have now come to that glittering time, the season of giving. Here are some suggestions for gifts of words that you might present to other children.

GIFT ONE: A BOOK FOR A SMALL CHILD

The following book is one that many Grade Five classes have enjoyed writing together, different children taking different paragraphs. When all the paragraphs were finished and neatly written in book form (there were illustrations, too), some of the children visited one of the primary classes, read the story, and presented the book for the classroom library. The little ones were thrilled.

Perhaps you know a better story to re-tell. Discuss possible choices with your classmates.

THE DISCONTENTED FIR TREE

Far away in the forest, where the warm sun and fresh air made a sweet resting place, grew a pretty little fir tree. No one could have wanted a pleasanter place to live, and yet the little tree was not happy. . . .

That is the beginning of a famous old story by one of the world's great tellers of tales for children. Do you know his name? Have you read this story? Did the little fir tree get his wish? Does the story have a happy ending?

Write a modern Canadian version of the old story. Tell it as if you were the discontented little tree.

To do this well as a group, you will first have to decide what is going to happen in each paragraph and how to get from one paragraph to another. In the outline that follows several "change-over" sentences are suggested. If you do not wish to use them, you must think of others before anybody starts to write. Why?

BEGINNING THE STORY

Paragraph one: (In the Forest) Where did you, the little tree, live? Was it any particular forest? How would you describe yourself? (shapely, sturdy, graceful) Was yours a pleasant home? Why? Had you any playmates? Who? How would sunbeams or forest creatures "play" with a tree?

Paragraph two: (The Tree's Discontent) Opening sentence: *But with all this I was discontented.* Why? What did you say or do to show your discontent? Did anyone tell you that you were behaving foolishly? What advice did he give? Did you follow the advice? What did you still long to be or do?

THE MIDDLE PARAGRAPHS

Paragraph three: (Cut Down) At what time of year did the woodcutters come? (They don't *have* to be wood-



cutters.) What did you wonder or hope? Were you the first or only tree to be cut down? Did it hurt? Were you treated gently on the way to the truck (or car or sleigh)? Was it comfortable there? Last sentence: *Off jolted the to the highway where we swept out into the big world.*

Paragraph four: (For Sale) If paragraph three tells about a family driving its own car or horse and sleigh, skip this paragraph. Opening sentence: *Two hours later, bruised and flattened, I was dumped with all my fellows onto a vacant lot on a busy street.*

How did it feel to be able to stretch your cramped limbs? Did you understand what was happening? Did many people come to the lot? What do buyers do when selecting a tree? Who bought you? What did they say about you? How were you carted to your new home?

Paragraph five: (The Trimming) Opening sentence: The next thing I knew I was standing in the corner of a warm room, held upright by cruel screws in an iron ring.

Was there more than one child? How did they express their delight? Where did the decorations appear from? Did you know what they were? What was the first thing to be entwined among your branches? Were you surprised when the little bulbs started to glow? With what other baubles were you decked? Were they dangled from, fastened to, or wreathed among your branches, twigs, needles? What was your crowning glory, the loveliest of all your jewels? What did everybody say about you?

Paragraph six: (Waiting) Opening sentence: Later that night the children were bundled to bed and the room was darkened except for me and the friendly fire.

How did you feel, arrayed in your splendour, glittering in the dark? Did you wish any of your old friends could see you? Who? What did the fire say to you? When the house was all quiet, what strange offerings were placed at your feet? Alone again, what did you think or wonder or feel as you waited for the dawn?

Paragraph seven: (Great Day) Opening sentence: The quiet hours crept on until at last I heard a pattering of feet and the door burst open.

What happened in that room during that glorious day? (If you give too many details, this could easily stretch into two or even three paragraphs.)

Paragraph eight: (Christmas Week) Opening sentence: During the week that followed . . .

Were there any visitors? Did they admire you? What did the visiting children do? Were you ever left alone? Did you wonder what further marvels were in store for you? Was New Year's Eve another joyous occasion?



THE ENDING PARAGRAPHS

Paragraph nine: (Sick) Opening sentence: Early New Year's morning when the low sun shone coldly into the room, I noticed that something strange was happening to my needles.

How did you know that you were sick? Who finally decided that you had to come down? Why? Was the dismantling a happy occasion? How did you look and feel afterwards?

Paragraph ten: (The End) Where are you lying now as you tell your story? Do you see any other abandoned trees? Do any birds perch on your brittle branches? Do you ask them about your old forest friends? Does any tattered or broken ornament remain on you to remind you of your glory? Do you know why those children are starting that fire?

GIFT TWO: A SONG OR POEM FOR ASSEMBLY

SANTA CAME TO TOWN

You can sing this to the tune of the old familiar ABC song. Try writing other verses about the parade.

Santa came to town today,
Waving from his magic sleigh,
Blowing kisses all the way.
Oh, how we all love Santa!

The last two lines of your last verse might go —

Blessings on thee, children's friend.
Oh, how we all love Santa!

or

He'll come again one happy night.
Oh, how we all love Santa!

O CHRISTMAS TREE!

Do you know this old carol by its German name, *O Tannenbaum*? Writing your own words for two or three verses should be easy.

O Christmas Tree, O Christmas Tree, (or Christmas Day, Time, or Eve)

..... (Doesn't need to rhyme.)

Repeat line one.

Repeat line two.

..... (Rhymes with next line.)

.....
Repeat line one.

Repeat line two.

MOTHER TREE'S LULLABY

You surely remember the old nursery rhyme that goes —

Sleep, baby, sleep,
Thy father is watching the sheep.
Thy mother is shaking the dreamland tree
And down drops a little dream for thee,
Sleep, baby, sleep.

Mother Tree might have changed it to a little croon for her leaves, sleeping under the snow; like this —

Sleep, babies, sleep,
The snow . . .

or

Still, now, so still,
The snow . . .



THE SNOW LADY

Complete this verse and add one or two more:

The Snow Lady comes with a basket of down,
Covering forest and meadow and town.
She scatters her feathers (Rhymes with
next line.)

If you don't wish to write verses about the Snow Lady, you might tell a story. Perhaps you met her one day. Where? How was she dressed? What was she doing? What did she say to you? Why and how did she continue on her way? What did she say or do as you watched her vanish? Where?

Find out what an *illuminated manuscript* is. You might like to write your verse or story in that way.

GIFT THREE: A STORY FOR LISTENERS

Find a Christmas story that won't take very long to tell. Read it over several times until you know it fairly well. Practise at home with somebody as a listener. Then tell it to your classmates. Maybe your teacher will let you read it if you look up from time to time and don't keep your nose buried in the pages.

If you know a long Christmas story you wish to tell, perhaps two or three of your friends would take turns with you; one of you might read the story part and the others speak the conversation. Be sure to practise.

Tips for Story-tellers

1. Be natural. Tell the story in your own words as you would to an interested friend or a small brother.
2. Look at your listeners. They are sitting in front of you. They are *not* outside the window, hanging from the lights, or lying on the floor.
3. Keep your feet as still as you can, but use gestures if you feel like it. Maybe your teacher will let you sit on one of the front desks.
4. Try not to say *and-uh*, *and so*, and *you see* too often. Start a new sentence with the word that comes *after* those "fillers".
5. Speak louder and slower than you normally do. Remember your friends at the back of the room.

GIFT FOUR: A PLAY FOR ANOTHER CLASS

The part of the Narrator is written for you but all other parts have to be made up. The best way to do this is to work in groups. Each group should take one scene, talk it over, and decide what the characters might say and do. Next they should try it out by themselves once or twice. After that they should have a "trial run" before the class who may have suggestions to offer. Befana should be a different player for each scene.

When doing a play this way, you should not memorize the lines. Write the play, if you wish, after you have acted it several times.

THE GIFT BRINGER

NARRATOR: Santa Claus, the gift bringer, does not always come as our familiar old saint in a red and white outfit and a flowing beard. In some parts of the world he is thought of as a child, or a fairy, or a man on horseback. To millions of children he comes in the shape of an old old lady, hundreds of years old. She has many names, among them *Granny* or *Befana* or *Babushka*. This is the story of why she wanders from home to home at Christmas time bearing gifts. Let us now go back in time a long long way. Our scene is a little cottage somewhere in the country. Old Befana is sitting by her fireside, sewing with fine stitches a garment for her youngest grandchild. A knock is heard at the door . . .

BEFANA: Now, who could that be so late at night? (*Knocking again*) . . . and such a cold night, too. (*She goes to the door, opens it, and steps back in surprise.*) Why . . . why, good evening, my Lords.

1ST MAN: May we come in, Granny?



2ND MAN: It is a cold night.

3RD MAN: And we have far to go. May we rest here a while?

BEFANA: Yes, yes. Come in, Sirs, come in. (*Enter three men richly dressed in the costume of the East.*)

Scene One: For four players

The Wise Men, for such they are, explain that they had seen her lamp and the smoke from her fire and seek warmth. Befana is flustered but welcomes them. They decline her offer of food because they are in haste and can rest only for a short while. Befana is surprised that they are travelling so late at night in the cold. They tell about the Star in the East and their search for the new-born Prince of Peace in Bethlehem. She is much impressed.

They ask her to accompany them. She refuses because she is afraid the journey would be too long for her old bones. "God will give you strength," they say, and ask again. This time her excuse is that she is too poor to travel with such wealthy companions on such an important quest. They reply that in the sight of God there are no rich and poor, and repeat their invitation. Once again she refuses, her reason being that she has no gift to offer worthy of a great prince. "The Prince of Peace needs no rich gift," they tell her, "a loving heart is all." Before they go, they tell her that because she has refused their offer three times, she will never see the Child. They leave, saying, "Farewell, O woman of poor excuses."

NARRATOR: And so the Three Wise Men left Befana. When they had gone, she stood before the fireside and said to herself . . .

Scene Two: For one player

Befana is a bit annoyed with herself and argues that she might very well have gone. True, she is old, but she is strong and used to working in the fields every day. True, it is cold, but her old shawl would have kept her from freezing. True, she has no gifts, but this Prince, even though he is a prince, is just a baby. She has been making garments for her grandchildren. They would be just the thing for a little child. She decides to go after all, makes a parcel of her gifts, and leaves.

NARRATOR: So Befana put on her old shawl, flung her bundle of gifts over her shoulder, and set out into the night after the Wise Men. But it was dark and stormy and the old woman could not find the Star in the East. At last she met a woman on the road and asked her the way. . . .

Scene Three: For two players

The woman has never heard of Bethlehem. Befana is confused. She thought the town was near and that the woman was coming from there. No, the woman has just left the home of a neighbour who has a new baby. Befana wonders if it could be the Prince, and says that she has gifts to offer. The woman explains that this neighbour is very poor and no one brings gifts to that home. Befana gives the stranger a pair of knitted socks for the baby. The woman thanks her warmly and is sorry she cannot help Befana find the way to Bethlehem. It must be farther on . . . farther on. . . . They go their separate ways.

NARRATOR: On went the old grandmother down the long, long, snow-swept road. The night grew darker and the storm fiercer. Several times she stopped to ask the way of strangers, but always the answer was the same: "No, Bethlehem is not in these parts. We have not heard of a new-born Prince nor seen any great men. You must go farther on, Befana, farther on." At last Befana turned in at the gate of a small house. She knocked timidly at the door. . . .

Scene Four: For two players

The mother who answers the door is carrying a sick baby. The name Bethlehem means nothing to her. Befana is very distressed. She *must, must* find the Prince to give her gifts. The mother wonders why Befana is taking gifts to a prince. What do princes need? Her child is sick and has no warm clothing. Befana gives her a woollen sweater. The mother is very grateful and wishes she could help the old woman in her search. But no great men have passed and there is no town of Bethlehem that she knows. Befana must go farther on . . . farther on. . . .

NARRATOR: Poor Befana. Was she never to reach her journey's end, never to find the Prince of Peace? Once more she turned down the long road and braved the wind and snow. She wrapped her old shawl about her. Her bundle of gifts was becoming heavier every mile she trudged. A woodman, head bent against the cold, was about to hurry past her, but Befana stopped him and asked . . .

Scene Five: For two players

The woodman is gruff with her. He has never heard of Bethlehem and wants to get home to his supper. But then he looks more closely at the old woman. He is sure he knows her. Befana says she is an old body who stays at home and never goes out except to work in the fields. How would he know her?

The man is becoming more curious every moment. That shawl she is wearing . . . he has seen it before. Befana says there is none other like it. She embroidered it herself. The woodman says she is wrong. His grandmother had a shawl exactly the same. He remembers her wearing it when he was a boy . . . thirty years ago. Befana is indignant. There can't be another shawl like hers. "Who are you?" she asks. "Peter, the son of Jonathan," he replies.

Befana is stunned. Could this woodman be her own grandson, Peter the son of her son Jonathan? She had seen both of them only yesterday, but then Peter was just a boy . . . ten years old. The woodman thinks she is babbling. His father has been dead these many years and as for his grandmother, why, she wandered off one night thirty

years ago and was never seen again. It's strange about that shawl, but he must be getting home He leaves. Befana stares after him, shakes her head, and starts on her journey again.

NARRATOR: And so Befana found out that she had been trudging down the roads not for one bleak and bitter night but for thirty years . . . in search of Bethlehem. And still she walks the long, long, snow-swept road . . . and down that road she will travel forever. But she is no longer unhappy. She knows now why she was sent on her everlasting journey to Bethlehem and the Christ Child. She knows that she is *the children's friend, the gift bringer*, who passes by and leaves her little presents.

GIFT FIVE: A POEM TO RECITE

There are many fine poems to recite at Christmas time. Perhaps you know one or could find one in the library.

Here are two by Eleanor Farjeon that the whole class might like to learn. They were found in the book *Eleanor Farjeon's Poems for Children*, published by J. B. Lippincott Company.

THE CHILDREN'S CAROL

Say the chorus lines gaily but quietly, as if you were singing a soft little song to the tune of "Here We Go Round the Mulberry Bush". The soloists should express the wonder and beauty of the pictures, but still speak gaily.



CHORUS: Here we come again, again, and here we come again!

SOLO 1: Christmas is a *single pearl* swinging on a chain,

SOLO 2: Christmas is a *single flower* in a barren wood,

SOLO 3: Christmas is a *single sail* on a salty flood,

SOLO 4: Christmas is a *single star* in the empty sky,

SOLO 5: Christmas is a *single song* sung for charity.

CHORUS: Here we come again, again, to *sing* to you again . . .

A LITTLE
PLEADING VOICE: Give a *single penny* . . .

CHORUS: . . . that we may not sing in vain.

(c) 1928 Eleanor Farjeon

EARTH AND SKY (*Talking on Christmas Eve*)

Discuss carefully how each line should be said to convey the feeling of the speakers.

EARTH: Oh *Sky*, you look so *drear*!

SKY: Oh *Earth*, you look so *bare*!

EARTH: How *chilly* you appear!

SKY: How *empty* you lie there!

SKY: My *winds* blow icy *cold*.

EARTH: My *flowers* have *gone* from me.

SKY: Yet I've one *Star* of *gold*.

EARTH: And I have one *green Tree*.

SKY: I'll set my *Star* on high
Alone in its own light
For any *Child* to spy
Who wakes on Christmas Night.

EARTH: I'll hang my *Tree* with toys,
Like fruit and flowers gay,
For little girls and boys
To pick on Christmas Day.

BOTH (OR CHORUS): Then let the soft snow fall,
And let the cold wind blow!
We have in spite of all
A pretty thing to show;

Yes, Christmas Eve and Morn
We'll show our pretty thing
To every baby born
Of Beggar-man or King.

EARTH: Oh *Sky*, you look so clear!

SKY: Oh *Earth*, you look so fair!

EARTH: How bright your *Star* shines here.

SKY: How green your *Tree* grows there.

(c) 1928 Eleanor Farjeon

Question: What words would you write in italics in verses 3 - 7 to help a reader make the meaning clear?

Note to Teachers — Unit Five

This unit provides for training in *writing a friendly letter or note, being courteous, writing an official or business letter, understanding the function of pronouns, detecting misuses of pronouns, avoiding repetition, and editing rambling sentences.*

Letter-writing can be a rewarding classroom activity if the lessons are well motivated and conducted with emphasis on the communication of ideas. Children should always be expected to write presentably but there is no need to stress letter form or mechanics unless and until the class has occasion to write to some firm or official. Even then a wise teacher will demonstrate and correct only, avoiding drill on terminology and spacing. None is given here. Let the pupils concentrate on what they want to say and how they want to say it.

The new language item, the pronoun, is introduced functionally in *The Check Room* and studied again along with the noun in *The Rules of the Game*. The emphasis is not upon the recognition of pronouns but upon their use and misuse.

The unit closes with a *Half-Time Review*, consisting of exercises and discussions that are meant to re-emphasize certain items, to recreate interest in form, and to indicate what skills may need special attention during the remainder of the year.

Unit Five

Dear Correspondent

BIRTHDAY BY LETTERS

P.O. Box 95,
Morin Heights, Quebec,
December 28, 19

Mr. J. R. Mills, Manager,
The Den Bookshop, Inc.,
4872 Sherbrooke Street,
Westmount, Quebec.

Dear Sir,

Would you please mail a copy of The Good Master by Kate Seredy to my niece, Anne Cummings, 76 Maple Road, Beaconsfield, Quebec, and charge it to my account. If that book is not in stock, mail either Gone-Away Lake or Charlotte's Web. Please insert the enclosed card.

I would greatly appreciate your mailing the book to arrive on January 16, her birthday.

Thank you for your consideration.

Yours truly,
Frank Rowley

76 Maple Road,
Beaconsfield, Quebec,
January 9, 19

Dear Betsy,

Can you come to my birthday party on January 16 and stay overnight? Daddy will pick you up on his way home at about five-fifteen and drive you back next day.

We love our new home but I miss you and my old friends at Roslyn School. We are only forty minutes away by car but it seems so far. I do hope you can come.

Sincerely,

Anne Cummings

January 17, 19

Dearest Uncle Frank,

I have finished two chapters of The Good Master and would be reading it right now if I didn't want to tell you and Aunt Sue how much I like it. You are just the best choosers of books!

Did you get the storm at Morin Heights? It started here in the early morning and didn't let up all day. Daddy was going to drive Betsy Parr from Westmount to stay overnight but he had to leave his car in the city and take the train. Poor Daddy! Poor Betsy!

All the girls arrived for my party looking like snowy bears. It was all the more fun, though, sitting around our new fireplace and popping corn.

We are glad you are feeling better now for we did miss you so at Christmas. Thanks again for the grand book, and give my love to Eldon and darling Skip.

Yours affectionately,

Anne

For Discussion

1. What was the *occasion* for the writing of all these letters?
2. What was the *purpose* of each letter?
3. Do you think either of the first two needed to be any longer? Why?
4. How would you describe the way in which each letter was written — a cheerful way, a practical way, conversational, courteous, excited, newsy, orderly, natural, cordial, warm, cool, any other ways?
5. How do the letters differ in appearance? Do you like the *slant* form of Anne's address and date better than Mr. Rowley's *box* form? Do you think Anne should have included her address in her thank-you letter?
6. Paragraphs in letters are often rather short. Does the paragraphing of these letters seem sensible? Why?
7. The letter that is all *I-I-I* is not usually as polite as one that contains many a *you* and *your*. Why? Do these letters use *you* often enough?
8. What would you say if you were Betsy replying to Anne?
9. What would you say if you were Mr. Mills replying to Mr. Rowley?

THREE KINDS OF LETTERS

1. THE FRIENDLY LETTER

This is the sort you would send home from camp, to a friend who has moved away or is ill, or to a pen pal. News is expected and a dash of fun and enthusiasm.

2. THE SOCIAL NOTE

One example is the courteous note you should send to anyone who has done you a special favour. Others are the invitation, the reply, and the request.

3. THE BUSINESS OR OFFICIAL LETTER

Mr. Rowley's letter is an example.

Very often letters are of a mixed kind. Anne's thank-you note to her uncle soon becomes a very friendly letter.

The kind of letter you write depends on your reason for writing and the person who will receive the letter.

WRITING FRIENDLY LETTERS

Choose one or more of these.

Imaginary

OUT OF THIS WORLD

You are a junior member of a friendly exploration party from outer space and are writing to prepare someone on earth for your arrival. The greeting might be *Dear Earthboy* (or *Earthgirl*) or you might write to some particular person.



What is the purpose of the visit — study, trade? How might you prepare your hoped-for friend for your most unusual appearance? What do you like to do for pleasure?

You are bringing your correspondent a present. What?

A FRIEND FOREVER

Write a letter to a character in a book. Why have you enjoyed making his acquaintance? What do you like best about his story or personality?

Tell him something about yourself — your doings and hobbies. Do you have many book friends?

Real

BETTER LATE THAN NEVER

Did you forget to thank anyone during the Christmas vacation for a gift, entertainment, or hospitality? You may still write a letter that will make up in appreciation for what it lacks in polite promptness.

For a Gift

Opening paragraph: Have you used the gift? Was it unexpected? Had you desired or needed it? Did the giver show good taste or an understanding of the way to a youngster's heart? Does he usually remember you at Christmas and birthdays?

The middle: News of your own and family doings.

The ending: Questions, messages, last grateful words.

For Hospitality

Opening paragraph: Why do you like visiting this person's home? Were you made to feel one of the family? Did they put themselves out to entertain you? Did anything unusual or amusing happen that might be recalled? Was there any special food, meal, event, or entertainment that you remember gratefully?

The middle: News of your own and family doings.

The ending: Questions, messages, last grateful words.

GET WELL SOON

Opening paragraph: How did you find out about the illness? Is the patient likely to be recovering quickly? Is

the illness very serious or might you joke a bit about it? Perhaps you envy him his little holiday.

The middle: What have his friends been doing since they last saw him? Has anything new or amusing happened in school, at the rink, or at church?

The ending: Why is he missed? Last consoling words.

SINCE YOU WENT AWAY

Opening paragraph: How long has it been since you last saw or heard from your friend? What do you imagine he has been doing? Have you had news of him from other people? When do you think of him? Why?

The middle: Have there been any interesting changes in the old neighbourhood, school, or classroom? What have you been doing?

The ending: What would you like to do together again? Is there any chance for a visit? Any final messages, questions, or good wishes?

DEAR STRANGER

Perhaps your teacher may be able to make arrangements for you to correspond with pupils in another town or school.

What to say? What would *you* like to know about a stranger? The unknown correspondent will probably have the same curiosity about you. Answer the questions that he might ask.

There is a danger that you may try to tell too much and write a jumble of odds and ends of information. Select one or two subjects of interest and forget the rest until the next letter.

FOLDING AND ADDRESSING

How would you explain the best way to fold a letter?

Here are two ways of addressing an envelope. Use either one you like. The Post Office appreciates your giving your own address in the upper left-hand corner. Why?

Jane Arnold
63 Alexander Ave.
Kingston, Ont.

Mr. and Mrs. J. M. Eldridge
Apt. 6, 1800-20th Avenue
Calgary, Alberta

C. Fetherstone,
16 Gable Court,
N. Vancouver, B.C.

Mrs. Ellery Flanders,
R. R. 16, Virgil,
Mills County,
North Dakota,
U.S.A.

EXERCISE 1 (oral): Arrangement and Tone

Here are two good letters by ten-year-olds to the same person, a former classmate. However, the ideas in the second letter are much better arranged. Why? Why

is the tone of the second letter friendlier? How many times does the word *you* appear in the first letter?

Dear Douglas,

We are studying about New England and today we are having a test. Last week we gave a gym demonstration for our parents. We made clay animals but we haven't painted them yet. Yesterday we had deck tennis. Was it ever fun! What is the name of your new teacher? Patsy, Judy, Mary, and Priscilla performed a play in French today. Patsy wore an old dress of her mother's that kept slipping off. We had a good laugh. We have to do a scrapbook of one state in the U.S.A.

Your friend,

Ellen Bray

Dear Douglas,

We all miss you and hope you had good weather on your way over to Germany. I was thinking about you during recess this morning. Remember how I used to box you against the wall?

I am still having my riding lessons and am jumping now. Mr. Roberts has a new horse, Princess, and is getting two more. Jan and I still try to catch mice in the hayloft and wish you were with us. Mr. Roberts asked about you and wished to be remembered.

The *Canadiens* are doing well. They beat Boston last night 4-1 and it looks like another Stanley Cup for Montreal. But the Patricia Peewees were licked by the Oxfords again! They are just too good and our team needs you in goal.

Nothing much has happened in school. Greg is moving to the States. Have you had time to make any new friends yet?

Your pal,

Pete

EXERCISE 2: Tone

These are real notes (minus headings) exactly as they were written by ten-year-olds. Are they courteous? What changes would you make? Do you like the tone of "Yours truly"? What kind of letter does it suit?

Dear Allen,

I would like you to come and visit me this week-end. It would be convenient for me if you would arrive on Saturday at four. If you come, I will be pleased because I will have someone my own age to play with.

Yours truly,
Robert

Dear Ben,

Thank you from the bottom of my heart for the sheath knife. It exactly fits the rest of my camping equipment. Last night Mother let me sleep in my sleeping bag with my new knife beside me.

When are you coming down again from Noranda for a good long visit? I will show you all my gear. Again, many thanks.

Your lucky cousin,
Larry

Dear Barbara,

My mother has allowed me to accept your invitation to stay overnight. I will arrive at four o'clock Saturday afternoon. Please wait for me at the bus stop.

Your friend,
Hedda Chalmers



SOCIAL NOTES

Choose any of these.

A THANK-YOU NOTE: (DEAR OLD YEAR,)

Why do you wish to thank the tired old gentleman who is now taking it easy? Did you enjoy good health and happiness during his time? Did he help you to become wiser in any particular way? Did anything happen to you for which you are especially grateful? Do you hope he is enjoying a pleasant retirement? Doing what?

or

Write a real thank-you note to someone who has done you a favour.

A REQUEST: (DEAR NEW YEAR, DEAR WEATHERMAN,)

What might your request be — for everyone, for yourself? Why? Be courteous.

or

Write a letter to yourself from a relative or friend. Make some request. For example, what resolutions might your mother or teacher suggest that you make for the New Year? Why? Use your own name in the greeting. Be pleasant.

AN INVITATION: (DEAR LADY SNOW, DEAR JACK FROST,
DEAR MR. MOON,)

You are planning a skating, tobogganing, or skiing party, or a sleigh ride, and would like one of them to attend. Why? (He might bring a friend.) Where and when is the party being held? What do you promise in the way of welcome and entertainment? Be cordial.

A REAL INVITATION

Do you and your classmates have any reason to send an invitation to another class, the principal, your parents? You might arrange a story party at which you would read some of the compositions you have written this year.

- (a) Be brief but cordial.
- (b) State the reason for the invitation.
- (c) Mention the exact time and place.
- (d) Write a sentence or two explaining your plans.
- (e) Repeat your invitation in a different way at the end of the letter.
- (f) Make your invitation look like Anne's letter to Betsy.

Write your invitation. Give it to a class secretary or a committee who will prepare the final letter to mail or deliver.



EXERCISE 3: Proof-reading; Mechanics

Correct any mistake in each of these examples. Number your answers.

1. The weather here hasn't been to cold lately.
2. I hope your coming to see us soon.
3. Did the twins enjoy theirselves at the party?
4. Montreal is the second largest french-speaking city in the world.
5. We have bought a summer cottage on a island.
6. Its getting close to the playoffs.
7. There is many other things to tell you.
8. I am delighted with the stockings. Their just what I need.
9. I saw Polly yesterday, she was asking about you.
10. We are all hopeing to see you soon.
11. We are moving to a new apartment on Elmwood drive.
12. Thats the best part of the year, I think.
13. Mrs Richards hung your picture in the hall.
14. My last letter to you don't count.
15. Your a grade higher than I.

SNEAKY WORDS

Read these sentences aloud. Then reread them, omitting the words in italics. Is the meaning any less clear the second time?

1. I love the sweater. I haven't any *sweater* like it.
2. Mother will try to get tickets for you. If she can't *get tickets*, I'll let you know.
3. We have heard a little about the Calgary Stampede and *we* would like you to write and tell us more *about it*.
4. I have never written to a person in France so it will be exciting *to write to someone who lives there*.

All those unnecessary words sneaked into real letters when the writers weren't watching. They are repetitions that are of no use at all. An editor would get rid of them by a simple scratch of his pen.

Not all unnecessary repetitions can be handled by a rough "Get out!" You may have to use such methods as these:

USE SUBSTITUTES

You use substitute words all the time, probably without ever thinking about them. *He* and *him*, for example, are substitutes for whatever boy, man, Jimmy, or Mr. Smith you are talking about. Any girl or woman can become *she* or *her*; and think of the millions of things you might mean when you speak of *it*, *they*, or *them*.

Other useful substitutes are *one*, *ones*, *some*, *others*, and *another*. They are very handy in such sentences as these:

1. I was very pleased to receive the goalie stick. I was hoping for a goalie stick. (. . . hoping for *one*.)
2. She chose one pin but I liked a different pin. (. . . I liked *another*.)
3. The bedroom slippers were perfect. I have been wanting slippers just that colour. (. . . wanting *some* just that colour.)

USE WORDS WITH SOMEWHAT SIMILAR MEANINGS

When you say *youngster* instead of *boy*, *stroll* instead of *walk*, *grimy* instead of *dirty*, you are using a word that has somewhat the same meaning.

The English language offers you many such choices. Synonyms, as they are called, will help you to avoid repetitions like these:

1. We were all *tired* after the skating party. I was so *tired* I could hardly stagger home. (worn out, exhausted)
2. I have already taken two rolls of *pictures*. One *picture* is a very good *picture* of Boodles in the snow. (. . . two rolls of film. One picture is a very good snap of . . .)

EXERCISE 4 (oral): Avoiding Unnecessary Repetitions

What words would an editor scratch out or change?

1. Next day I was supposed to go skiing but I couldn't go skiing because I woke up with a cold.
2. Billy took our pictures of us sitting around the table. He stood on the sink and he slipped in and he got his shoes wet.

3. She knew I had the measles because there were spots in my mouth and that meant I had the measles.
4. Jeanie and I made a big snowman and we used a carrot for his nose and we put two marbles for his eyes and we put a flower pot for his hat.
5. It is a grand place to visit and I am sure you would like to visit it some day.
6. We go to school at nine o'clock in the morning and get out at twelve. We go back at a quarter past one and get out at three-fifteen.
(Also try leaving out the first *and* and the second *we*.)
7. We went in one bus and we returned in a different bus.
8. Thanks for the book you sent me. I liked the mystery stories and the comical stories.
9. Thanks ever so much for the radio. How did you know I wanted a portable radio? Now I can lie in bed and listen to the radio.

WRITE TIGHTLY

Frequently you can reword repetitious rambling sentences to make much shorter tidier ones:

1. Next Saturday *I am going* to Granny's. Uncle Dave is *going* to drive me and *I am going* to stay for a week.
Next Saturday Uncle Dave is driving me to Granny's for a week's stay. (10 words shorter)
2. I had a bag *all full of groceries and* it broke just outside the store *and all the groceries* spilled *all* over.
My bag was so full of groceries that it broke just outside the store, spilling everything. (6 words shorter)

EXERCISE 5: Detecting and Correcting Unnecessary Repetitions

Check the last letter you wrote or the one you are writing now. Were any words repeated in an *unnecessary* way? Can you improve the letter by —

- (a) omitting repeated words,
- (b) using a substitute like *some, one, another*,
- (c) using a synonym,
- (d) rewriting the whole idea more tightly?

Remember, though, that you cannot write without repeating words. Some repetitions are necessary and even improve writing and speaking.

Listen to your classmates reading their letters aloud. Can you detect any *unnecessary* and *clumsy* repetitions that they overlooked in their proof-reading?

EXERCISE 6: Editing Repetitious and Rambling Sentences

Rewrite, avoiding useless repetitions and using as few words as possible without destroying the meaning.

1. I'm sure it's going to be fun and we'll have lots of fun because with all the candles and all the food on the table it will be just like a party.
2. I could hardly wait to go swimming in Florida. We went in swimming every day in Florida because the temperature was perfect for swimming.
3. Thank you, Allan, for the book. I always like books about dogs.
4. Yesterday my sister and I got some new clothes. We went shopping together and I got a playsuit and a pair of stockings and my sister got a new storm coat.

5. We don't know yet which poster won the contest but in my next letter I'll tell you which one won.
6. Thanks a lot for the package of stamps you sent me. My collection is growing because you have sent me a lot of stamps.
7. At our Gym Demonstration we had games. The first game was Dribble Relay, the second game was Rescue, the third game was a circle game, and the fourth game was leap frog. Patsy's team won all the games. (Note: Games with special names are usually spelled with a capital unlike hockey, baseball, leap frog, etc.)

EXERCISE 7 (oral): Conveying Meaning Clearly

Is there anything in these sentences that strikes you as funny? How would you express the idea intended?

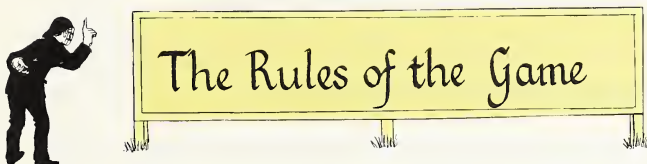
1. Would you please send me a copy of Canada's prairies. (Note: One way to indicate a title is to underline it. Some writers use quotation marks.)
2. We play hockey in the winter while we play football in the autumn.
3. The knife is just what I need. Together with my hatchet, I will be one of the best hikers in camp.
4. Thanks for your delightful present. Curiously I untied the beautiful wrapping only to discover a dainty pink dress.
5. What a shocking surprise I had when I returned home from lunch! There in the hall stood a brand new bicycle, a birthday gift from you.
6. I must say that you have a fine taste.
7. Sometimes I play baseball and football.
8. Would you like to spend the day with me on Wednesday at ten o'clock?

9. I do hope you can stay longer than last year.
10. Last week Mother bought a new dress for Anna and me.
11. Here in Canada the weather is different from Greece.

NO CLUMSY REPETITIONS THIS TIME

Write one of the social notes on page 121 that you have not already chosen.

When you have finished, read it aloud to one of your classmates. Both of you check carefully for any unnecessary repetitions. Remember that you can't write without repeating some words.



Close Relatives

In spite of their different names, Danny Bell and Daisy McColl belong to families that are closely related. How can that be?

Some words also belong to different but closely related families. How can you tell that all the italicized words in column A belong to the same family while those in B belong to another? What are these words *doing*? How would you explain the relationship between A's and B's?

A

I saw *Mary* today.
 Our *class* held a party.
 We saw two *movies*.
Jerry liked the *book*.

B

She sent her best regards.
We invited Room 15.
One was better than the *other*.
He read *it* in two days.

The italicized words in A are all naming something and belong to the NOUN family of words.

The italicized words in B are all *substituting* for a noun, *taking its place* to avoid repetition. What two substitutes might you use for the noun *John*, for *books*? What five words might take the place of the noun *cat*?

These B words are like a second line in hockey, taking the place of the first line of nouns. Sometimes a substitute can take the place of several words:

We made a snowman. *Making a snowman* was fun.
 We made a snowman. *IT* was fun.

Afterwards we went sliding down the bank. I liked *sliding down the bank*.

Afterwards we went sliding down the bank. I liked *THAT*.

All these words belong to the family that takes the place of nouns.

I, you, he, him, she, her, it, we, us, they,
 them, one, ones, some, other, another, every-
 one, each other, this, that, these, those

EXERCISE 8: Using Substitutes

Write substitutes for the numbered words. Number your answers. *All the answers can be found in the boxed list given before this exercise.*

Yesterday Debbie and John and I visited Granny. As
1 2
usual *Granny* gave *Debbie and John and me* a delicious
dinner. Afterwards Grandpa had a new book for me.
3 4 5
I enjoyed reading *the book*. *Grandpa* knows the *books*
I like. The twins had a wonderful time playing with the
telephones upstairs and downstairs. Debbie used the
6
telephone in the bedroom and John answered on the
7 8 9
telephone in the hall. The *twins* talked to *Debbie and*
10 11
John. After *they had played with the phones, the twins*
jumped on the chesterfield until Grandpa made *Debbie*
12 13 14
and John stop *jumping on the chesterfield*. *Debbie and*
John and I stayed all night and in the morning Grandpa
15
drove *Debbie and John and me* home. The visit was a
16 17
pleasant *visit* for *all the people*, I guess. Granny says we
18 19 20
cause *Granny* work but *Granny* loves to see *Debbie and*
John and me.



AMUSEMENT PARK TWINS

Write a brief story suggested by the picture. Pretend to be one of the twins whom Grandfather is entertaining for the afternoon.

Write it twice, once for each twin. The first time use any words that you need. The second time *do not use any of the substitutes listed in the box on page 130.*

If you wish, you may write these stories in the form of thank-you letters addressed to Grandfather.

CONFUSED SUBSTITUTES

King, queen, beggar, slave —
 I work for high or low noun;
 If you want a substitute,
 Just call on me, the PRONOUN.

Pronouns (*he, it, they*, etc.) have so much work to do, taking the place of this noun, substituting for that one, that they sometimes become confused. They start wandering into places where they don't belong. Often they cause mix-ups that amuse readers. Here are some examples of confused pronouns found in children's letters. Are you amused? Why?

EXERCISE 9 (oral): Misused Pronouns

1. After we had lunch downtown, Mother and I went to the store and bought *it*.
2. When I had my first ride down the long steep hill, I didn't know how to steer *it*.
3. Mother still doesn't like to use our fireplace without a screen because she says *they* are dangerous.
4. In our Christmas play I was Herod, you know — the bad king who asks the Wise Men where *he* is.
5. Our budgie flew around the tree and knocked off several ornaments. There was broken glass all over the floor so we had to put *it* into the cage.
6. During the holidays I started going to the dentist again. He said there was a very bad cavity so I had to have *it* out.
7. Thanks for the package of Bubble Bath which Granny and Grandfather brought over. *They* smell very nice.
8. At last I have found time to write you. *This* was because I was rehearsing a play.
9. Fay asked if the Easter Rabbit brings the eggs. I said *they* do.
10. When the sparrow was able to fly about, *he* made a friendly pet. *It* would perch on my shoulder.

TO THE READER A PRONOUN STANDS FOR THE
NOUN OR IDEA MOST CLEARLY IN MIND.

The car wouldn't start so *it* had to be postponed.

(The writer meant that some *trip* had to be postponed but the reader has the noun *car* in mind.)

A PRONOUN MUST NOT CHANGE THE NUMBER
OF THE NOUN IN MIND.

I loved the mystery *story* (singular) you sent me. *They* (plural) are my favourites.

(To correct this the writer might say: *It* is my favourite kind of book.)

SOME THINGS, LIKE ANIMALS, MAY BE REFERRED
TO AS "HE", "SHE", OR "IT", BUT THE PRONOUNS
SHOULDN'T CHANGE.

He was a friendly *dog* except when someone teased *it*. (Change *he* to *it*, or *it* to *him*.)

Troublesome Pronoun Twins

Which of the pronouns in brackets would you use?
Why?

1. John and (I, me) visited Granny.
2. Grandpa drove Debbie and (I, me) home.

Even in grades higher than five, pupils sometimes make

mistakes when using the troublesome twins *I — me*, *he — him*, *she — her*, *we — us*, *they — them*. Usually the trouble occurs when one of the twins has to be used in combination with other words:

(*We — Us*) *girls* are going to the rink now.
Ferdie and (I — me) are on the team.

This is a simple way to avoid mistakes: THINK OF THE SENTENCE WITHOUT THE OTHER WORDS.

(*We — us*) *girls* are going to the rink.
We are going to the rink.

Daddy took Jane and (*I — me*) tobogganing.
Daddy took me tobogganing.

She hasn't written yet to Dianne or (*I — me*).
She hasn't written yet to me.

Ferdie and (*I — me*) are on the team.
..... (Change *are* to *am*.)
..... I am on the team.

EXERCISE 10: Using Pronouns; I—Me, He—Him, etc.

If these sentences are correct, write C. If not, correct whatever pronouns are wrong. Do not write in this book.

1. He and I won't be able to go.
2. What we boys need is more practice.
3. Miss Field told him and me to report to the principal.
4. After him and me had finished the model, we watched TV.
5. They always blame everything on Jerry and I.
6. Why don't they give us girls a chance?
7. I followed Mr. Fall and them down the trail.
8. She and them skied for over two hours.

Reminders

1. Pronouns should not be used in this way (Why?):
My father *he* says I can't go.
The door opened and my mother *she* screamed.
2. Always use *himself*, *ourselves*, and *themselves*. There are no such words as *hisselt*, *ourselt*, or *theirselt*.

OFFICIAL LETTERS

Any of the following letters that you choose to send should be signed by your class secretary or some other *officer*. Write what you think should be said. Then discuss your different letters and decide on a final one to represent the ideas of the whole class.

Check all pronouns carefully for possible mistakes.

WE GREATLY APPRECIATE

1. Has a visitor been to your class lately? Why did you enjoy his stay? How was he helpful? What did he do to show interest in you and your work? Have you tried to follow his advice?
In this letter use "we boys and girls" or "us boys and girls".
2. Has your School Board or Home and School Association given you any new equipment or books recently? Have any welcome repairs, improvements, or additions been made to your school? To whom should you address your letter of appreciation?
In this letter use "my classmates and I — me".

3. Is there someone in the community who gives a good deal of cheerful aid to children but whom you have never taken the time and trouble to thank — such as a librarian, a coach, an organizer, a policeman? How would you find out his correct name and address? In this use “we — us children” or “my friends and I — me”.

WOULD YOU BE SO KIND

1. Does your class need something? Would your principal or caretaker be able to supply it if he received a politely-worded request?
In this use “Miss Jones (name of teacher) and we — us”.
2. Some business concerns and offices will send you booklets or little gifts to help you with your school-work. For example, any publisher of books for children will mail you his latest catalogue. Do you know any firm that might answer a polite request from the whole class? In this use “my classmates and I — me”.

THE LOOK OF AN OFFICIAL LETTER

Always you should be considerate enough to send a neat-looking letter, and for some, particularly official ones, you should take special pains.

1. Margins need attention. A good-looking business letter is framed by clean paper. Look again at the one written by Mr. Rowley.

2. The heading (address and date) and the closing (Yours respectfully,) both start near the up-and-down middle fold of the paper. The other parts keep to a left-hand margin. The first word of the message and of every paragraph is indented.

3. The heading is written in either of these ways and other parts follow suit:

Apartment number, Street address,
Town, Province,
Date.

Apartment number, Street address,
Town, Province,
Date.

4. The greeting of a business letter is — *Dear Sir, Dear Madam, Dear Mr. So-and-so, or Gentlemen.*

5. Titles are used in the inside address and signature:

Mr. J. G. Werry, Principal,
Lakeside School

Mr. Ralph Edson, Editor,
Junior Magazine

Terence Forman,
Secretary, Room 18

Linda Marks,
Chairman, Library Committee

6. The punctuation is shown in the examples given here and in Mr. Rowley's letter. Some writers leave out certain punctuation marks. For example:

362 Milton Road
Ottawa, Ontario
January 8, 19.....

HALF-TIME REVIEW

A. Sentence Recognition

If the example is a sentence, write (1). If there are really two sentences, write (2). If the thought is not complete, write (0). Do not write in this book.

1. I ran for the bus it was just coming to the corner.
2. I ran for the bus which was just coming to the corner.
3. When the bus started off again.
4. Then the bus started off again.
5. When I reached the corner the bus was moving away.
6. In a burst of speed I reached the corner just as the bus started moving away.
7. The bus went on it was full.
8. The bus went on because it was full.
9. The bus moved away with its load of passengers leaving me standing there in the street.
10. Stamping my feet in the cold and waiting for the next bus.

B. Sentence Construction

1. Write a two-part sentence beginning —

- (a) with *while* or *after*
- (b) with *whenever* or *as*
- (c) with *until* or *unless*

2. Rewrite as a listing sentence:

Finally we chose a wallet and we said that we would take it and we paid the rude saleslady and we walked out of that store fast.

3. Rewrite and shorten these rambling repetitious sentences:

- (a) Next week *we are going* to make *valentine* decorations for the room *and we are going* to have a *valentine party* and Trixi is *going* to make the box for the *party*. (Use two sentences.)
- (b) Last Saturday my mother said that *we would go* to the shopping centre *and we would buy* a toy for Janet because she is *going* to have a birthday *and we would have to buy* her a present. (Use one sentence.)
- (c) The sparrow was *flying* all over the room *and he flew over* Miss Haldan's head *and she ducked and then he flew over* to the window *and he* tried to get out. (Use three sentences.)

C. Mechanics

1. Write the following, using correct punctuation and capitals:

- (a) What on earth are you trying to do peter asked father.
- (b) Well when we arrived at the farmhouse not even lassie mr smiths old terrier was there to greet us.
- (c) My mother says that I cant come with you however she says shell take us another time.
- (d) Phyllis fenners book time to laugh is perfect for a cold night a good light and a comfortable chair.
- (e) Come in my little one said the old lady.
- (f) Write to Mr Lorne S Parr of J. R. Field and company.

D. Usage

If the underlined word is correct, write C in your practice book. If not, make the necessary correction. Number your answers.

1. There was always a dozen things to be done before we got started.
2. Jane and her sister sends you their best regards.
3. We found ourselves in trouble.
4. He passed the puck to Howie and darts towards the goal.
5. The man wanted to buy my brother and me a new sled.
6. He fell off the sled and rolls in the snow.
7. Is there any people living there now?
8. He and I are good friends now.
9. She came running over to see what had happened.
10. Billy and Morris don't deliver papers any more.
11. I looked for her address and telephone number yesterday but I couldn't find it.
12. I haven't spoken to the man which owns the store.
13. Not one of the sleds were as fast as mine.
14. At first the dog just stayed in its box but in a few days it felt more at home.
15. They both lost there way.

E. Form: A Group Discussion

1. What very important person besides your teacher must you always consider when writing a report, story, or letter?
2. What are the three parts of any composition?
3. When writing the beginning of a report, what must you make clear? (See page 36.)

4. The beginning should do more than inform a reader. What should a writer try to do in his very first sentence? (See page 66.)
5. Does the middle usually deal with the whole or with the parts?
6. What is meant by arranging ideas according to place and importance? Give an example of a composition in which you would have to do this? (See pages 38-39.)
7. When should you start a new paragraph? How do you show that a new paragraph is starting?

F. Interest: A Group Discussion

1. What is meant by monotony?
2. Why should you check the first words of every sentence?
3. To help keep a paragraph from sounding dull, you should try to use different kinds of sentences. What different kinds might you use? (See pages 14 and 17.)
4. How do verbs help to give readers a clear and detailed picture? Give examples.
5. Why are pronouns and synonyms so important in preventing monotony?
6. Why is this a suitable beginning for a news report but a poor one for a story?

Yesterday bells pealed for the marriage of Prince Charming of Fantasyland to Cinderella, beautiful step-daughter of the Duchess of Crosspatch. The new princess wore her famous glass slippers, which . . .

7. What is meant by the *tone* of a letter? What do good letter writers do to improve tone?



HALFWAY STORY

Tell the story suggested by the picture as if you were the rider, someone watching, or the dog in the harness. What is likely to happen?

or

Choose one of these titles for a story of family life:

Father Fixes It

King Baby

The Locked Trunk (or Cupboard)

Unwelcome Guest

Flood in the Basement

Our New . . .

Mice!

Getting up in the Morning

The Dark Place in the Cellar

Mother's Secret

Reading in Bed

When the Lights Went Out

When Mother Looked Her Prettiest

Note to Teachers — Unit Six

The unit provides for instruction and practice in *finding and presenting information*, *taking notes*, *presenting a committee report*, *listing facts in a column*, and *conducting a panel discussion*. Other objectives are *using correct verb forms*, *using an appositive to write concisely*, *avoiding the double negative*, and *enunciating clearly*.

If you choose a theme other than one of those suggested in *Roving Among the References*, be sure to provide guidance by means of a question outline, as shown. Some children will be able to discard what is unessential in source material but most need questions in sequence to direct their note-taking.

Listing is given some attention here but it can be better motivated in the class in social studies or science when the pupils need to summarize. You might also teach and encourage its use for answering questions on tests.

The Rules of the Game section is mainly concerned with irregular verbs. In Grade Four the children learned the terms *present tense*, *past tense*, and *past with have*. Here they are introduced to the terms *helping verb* and *participle*. When the pupils have finished the exercises, they might prepare a class list of the irregular verbs that caused most trouble.

The double negative is infrequent in children's writing but will doubtless make several appearances during the panel discussions. Watch out also for "more better" and "them boys". Take note during the discussions of any usage or manner of enunciation that requires attention. The tape recorder is an excellent aid for lessons in speech correction.

The panel discussion was treated in Grade Four but not in the "Fighting Words" form given here. If you select your chairmen carefully and give them and the speakers time to think about the suggested problems, all should go well.

Unit Six

Quiz Kids

BRAINTEASERS

CHAIRMAN: We now continue with *Brainteasers*, the Friday afternoon quiz show for children, coming to you from Radio Station CFCF. The score stands at eight for the team from Rosedale School and six for the St. Cecilia team. Our next question — and this is a difficult one — is for Rosedale. It is:

What was the first nation to use an alphabet like ours?

ALBERT: You mean who invented it, Sir?

CHAIRMAN: No, Albert. Writing by letters rather than by pictures didn't happen all at once in one place. This nation took the idea and made it popular.

ALBERT: I suppose that was long before there was any English nation. . . .

CHAIRMAN: Right. (*Pause*) Well, Rosedale, are you stumped?

GRACE: Oh, I'll take a guess . . . the Greeks?

CHAIRMAN: Sorry, Grace . . . (*Pause*) No other ideas . . . ?

Do you know? How would you find out?

FOR DISCUSSION

1. What is an encyclopaedia?
2. Have you ever had occasion to use one? Why? Which one?
3. Why would you find information about the alphabet in the *first* volume of some encyclopaedias?
4. What are some other kinds of *reference books* besides encyclopaedias?
5. What is the purpose of an *index*?
6. How exactly would you use the index of a textbook to find the answers to these questions?

What are some sicknesses that are caused by viruses?
Which planet in the solar system is farthest from the sun?

What is the capital of the province of British Columbia?

7. What are hieroglyphics? Why are the numbers we use in arithmetic called Arabic numerals? (Find the answers in a reference book and report to the class.)

REPORTING AFTER RESEARCH

A great many reports require *research*, a search for information. Facts are needed and someone has to find them. Sometimes a number of *researchers* form a team to gather facts from reference books, to interview people, or to do what is called a *survey*. Afterwards they *present their report*.

What would you have to do before you could present an accurate report on each of the following subjects?

1. the number of children in your school who regularly come by bus *all of them.*
2. the most dangerous intersection in your community
3. a nourishing lunch to bring to school
4. the city of Kingston, Ontario
5. the shortest highway route from your home town to Mexico City

If you wish to prepare a committee report on one of those subjects, do so. Perhaps you have a better idea. Is there some information that everyone in the class would like to have? Who will search for it?

INTERVIEWING

Step one in preparing a report is finding a *source* of information. Often your source will be a person who must be interviewed.

At the very start of your interview, you should introduce yourself and explain what you are doing. Next you should ask the person if he would be so kind as to answer a question or two. If the person uses any unfamiliar words or names, ask him politely to spell them. When you have noted his answers, read them back to him for checking. Don't forget to express your thanks.

Act out these imaginary interviews:

1. *The Problem:* What is the best time for a ten-year-old to go to bed? Why?
Person being interviewed: a strange lady
Place: at her front door
2. *The Problem:* Should all Canadian children study French in elementary school? Why?
Person being interviewed: the principal
Place: his office

3. *The Problem*: What are three of the most popular books for boys and girls of your age?

Person being interviewed: a librarian or book dealer
Telephone conversation

Before you try any of these imaginary interviews in class, talk it over with the other player.

As you listen to interviews being enacted by your classmates, ask yourself: Could I have said that in a more careful and polite way?

TAKING NOTES

When you are seeking information in a reference book, you should usually copy only a few words or phrases. Your report should be written in your own words, not those of the book. The notes you take should be very brief answers to the questions which you think a reader might ask.

Here is information about Leif Ericsson taken from different sources. Read *everything* once carefully. Then read it all again, writing notes in answer to these questions:

1. Who was Leif Ericsson?
2. How long ago did he live?
3. Who was his father and where was his home?
4. Why is Leif Ericsson famous in history?
5. What did he call the new land and where exactly was it?

If you read these sources *very carefully*, you will get a surprise and make a discovery of your own. (Note: A *saga* is an old Norse tale, part history, part legend.)

In their long, shallow, black boats, the sides hung with round shields, yellow or black, with striped sails and high curved prows, carved in the form of a snake or dragon, the bold Vikings of the north once scoured the sea for adventure, plunder, commerce, and conquest. . . . Their oaken boats swarmed in many harbours, or *vik*, giving them the name Vikings, people of the harbours . . . In 984, or later, Eric the Red established a colony in Greenland. His son, Leif Ericsson, . . .

From *Compton's Pictured Encyclopedia*, 1946 Edition. Copyrighted by F. E. Compton and Company, Chicago, Illinois.

In European eyes Canada was a mistake. The whole North American continent was nothing but a hurdle in the paths of the daring explorers who set out to prove that by sailing west they could reach the East. One notable exception to these adventurers was Leif Ericsson. His landing, the first clearly-recorded European discovery of the western world, in the year 1000, was no mistake. It was pure accident. He was simply blown off course on a voyage from Iceland to Greenland.

From *Canada Unlimited*, by Gerald Anglin. Published by the O'Keefe Foundation, Toronto.

About the year 1000, according to Norse sagas, Leif Ericsson reached the coast of America at a place he called Vinland — a land of wild grapes. One saga says he found Vinland during a voyage of exploration from his home in Greenland. Another says a storm blew him there while he was sailing from Norway to Greenland. The location of Vinland is not made clear in the sagas. Positions ranging from Labrador to Virginia have been suggested.

From *Compton's Pictured Encyclopedia*, 1946 Edition. Copyrighted by F. E. Compton and Company, Chicago, Illinois.

Eric the Red had many friends and among them was Bjarne Herjulfsson. Once when he was on his way to Iceland, he ran into fog with a strong wind. After many days driving before the gale they sighted land. Bjarne was sure it was not Greenland . . . One point is beyond doubt. Bjarne was the first European to behold any point of the American continent. Leif Ericsson was intensely interested in this voyage, so much that he bought Bjarne's ship from him, and with a crew of thirty-five men sailed away to see if he could find this land for himself.

Condensed from *The Book of Discovery*, by T. C. Bridges. By permission of the publishers, George G. Harrap & Co. Ltd., London.

Checking the Facts

Were you surprised to discover that sources of information do not always agree? One writer says that Bjarne Herjulfsson was the discoverer of North America. A second gives the honour to Leif.

When your sources of information disagree, all you can do is check with other sources.

EXERCISE 1: Taking Notes and Checking Facts

Read the following information about Jacques Cartier. Keep in mind these questions: Who? What? When? Where? Why? How? Decide what facts should go in a report.

Read it again, taking notes that would help you remember those essential facts. *Your notes must not be longer than thirty words.*

If the sources do not agree, or if you think something important has been left out, check with some encyclopaedia or textbook. Use the index to help you.

Cartier, Jacques (1494?-1557?) a bold and daring navigator whose explorations in America under the flag of France gave that country the basis for claim to the great domain of Canada. In the year 1534 Cartier was commissioned by Francis I to head an expedition to North America for the purpose of adding new lands to the French dominions and to discover a passage to China. In early summer *the little fleet of two small vessels* reached the coast of Newfoundland and passed through the Straits of Belle Isle into the Gulf of Saint Lawrence. After sailing along the shores of New Brunswick, Cartier made a landing at Cape Gaspé on the eastern coast of the present province of Quebec, and took formal possession of the country in the name of Francis I. The following May he made a second trip to the New World. On this voyage he discovered the Saint Lawrence River, giving it the name of the Saint on whose feast day he first sighted its waters. He journeyed up the river to a small Indian village over which towered a great hill called by him Mount Royal, the present site of the city of Montreal. On a third visit in 1541 he built a fortified post near the site of Quebec.

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Cartier, Jacques (1491-1557) Little is now known of his early years beyond the fact that he was a hardy Norman sailor. He first appears in historical records as the master of *a tiny sailing vessel* which set out from St. Malo on April 20, 1534. . . . In 1543 Cartier was sent on a fourth voyage to bring back De Roberval (searching for the mythical Kingdom of Saguenay up the Ottawa River) who had failed to return. The remainder of Cartier's life was spent quietly in St. Malo where he died on September 1, 1557.

From *Compton's Pictured Encyclopedia*, 1946 Edition. Copyrighted by F. E. Compton and Company, Chicago, Illinois.

TV SURVEY

Problem: To find out the TV programmes and performers that are most popular with children between the ages of nine and twelve. Each of you select two children of the right age, making sure that they have not already been interviewed. These children need not go to your school. Ask them these questions:

1. What three TV programmes do you most enjoy?
2. What performer, not a singer, do you most enjoy?
3. What singer do you most enjoy?

Present your findings to a TV committee who will later present an oral report to the class. They may wish to write a letter to the Programme Director of the local station, or to a winning performer.

ROVING AMONG THE REFERENCES

There are so many interesting subjects for reports after research in reference books that many classes like to select a big roomy topic or *theme* that has a number of parts or *sub-topics*. Each reporter chooses a sub-topic and does his own research in textbooks, encyclopaedias, and other references. All the reports are later assembled in one book for the classroom library.

Here are three themes which have proved popular. Choose one or think of one of your own.

Not all questions need to be answered.

Canadian Cities

What kind of city is the one of your choice — a wealthy metropolis, a busy manufacturing centre, a thriving rail-

road town, a beautiful capital, a bustling port, a rapidly-growing mining town, the hub of a great farming area, a seat of commerce and industry, a picturesque storied city, a mecca for tourists, a quiet tree-shaded town?

What is its population?

In what part of the province is it located and in what kind of country? Is it situated on a lake, river, bay, island, or mountain?

When was it founded? Who were the first settlers? Why did they come there?

Has it played an important role in Canadian history?

For what is it now most noted?

Is it likely to have an even more prosperous future? Why?

Great Explorers

What was the nationality of the explorer of your choice? What *was* he (navigator, merchant, priest, adventurer, fisherman, fur trader, governor)? For what discovery or feat is he most famous?

Where and when was he born? Was there anything noteworthy about his early life?

When did he embark on his first important voyage or journey of exploration? Why? Who financed him or gave him support? How many were in his party?

What route did he follow?

What were the *main* events of that adventure?

Did he make any further important voyages or discoveries?

Where and when did he die? How?



Wild Animals of Canada

What kind of animal is it — an ungainly horned beast, a wily marauder, a fearsome monster, a shy woodland creature?

Is its pelt valuable? Is it a game animal? How large is it, and what are its distinguishing marks or features?

Where does it usually dwell? Why?

What is its main food?

Where does the female usually locate her den, nest, burrow, or lair?

How many young does she usually have in her brood?

What is its nature or character? Is it a rover, a migrant, a nocturnal animal? Does it live in packs or herds?

Has it any extraordinary habits?

Would you call it clever or dull-witted, endearing or troublesome, playful or solitary?

Is it dying out or being saved by protective laws? Are you glad or sorry? Why?

Books That Will Help

They Put Out to Sea, R. Duvoisin, Alfred A. Knopf, Inc., New York.

They Went Exploring, R. S. Lambert, The Book Society of Canada, Toronto.

Canada, 1900, Dominion Bureau of Statistics, Ottawa.

Land and People of Canada, S. A. Ross, J. B. Lippincott Co., Philadelphia.

Canadian Cities, in *Lands and Peoples*, Vol. 6, The Grolier Society, Toronto.

Wild Life in Canada, C. B. Rutley, The Macmillan Company, Toronto.

IN FEW WORDS

A report that tells everything that is necessary in a few clear words is said to be *concise*. To be concise you will sometimes need to pack a number of ideas into one sentence. One way of doing this is shown in the following examples. Note where the commas are placed.

Two sentences: There is no greater bear on earth than the Alaskan grizzly. It is the monarch of the northern forests.

One sentence: There is no greater bear on earth than the Alaskan grizzly, *the monarch of the northern forests*.

Three sentences: Samuel de Champlain is the Father of Canada. He was born in Brouage. That is a village on the Bay of Biscay.

One sentence: Samuel de Champlain, *the Father of Canada*, was born in Brouage, *a village on the Bay of Biscay*.

In those sentences the Alaskan grizzly and “the monarch of the northern forests” are one and the same animal; Champlain and “the Father of Canada” are identical, and so are Brouage and “a village on the Bay of Biscay”.

When the sentences are combined, the two identical things are placed next to each other and separated by commas. The second thing re-names and explains the first, its “twin”.

Here are some sentences in which that method has been used to combine ideas. Where should the commas go?

1. The policeman spoke to Mr. Andrews the principal of our school.
2. The big dog a vicious beast with scarred ears snarled low in his throat.
3. I landed it my very first trout and rowed back proudly to the camp.
4. Jupiter the largest of the planets takes twelve of our years to journey around the sun.

WRITING CONCISELY

Combine these sentences, using the method just shown.

1. Winnipeg is the capital of Manitoba. It is situated at the junction of the Red and Assiniboine Rivers.
2. The wasp is one of the smartest of all insects. It manufactured paper long before man ever thought of it.

3. De Chastes was a rich merchant. He sent Champlain on a fur-trading mission to Canada.
4. The beaver is the emblem of Canada. It is a very intelligent animal and a hard worker.
5. The skunk is a most attractive animal. It is a black and white beauty. (Keep the first *is*.)
6. Many tourists visit Montreal. It is the second largest French-speaking city in the world.

What You Have Been Using

If you combined the above sentences in the way you have been studying, you used six groups of words that are called *appositives*.

In the following examples the appositives are printed in italics. How would you change each example back into two sentences? What words must you add?

One of my best friends, *Billy Hill*, is in the hospital.

Yesterday's snowfall, *one of the heaviest in years*, brought bus travel to a halt.

The cat, *a beautiful Siamese*, leaped into my lap.

The Scouts, *a group of cheerful boys*, laughed heartily.

Note that appositives help you to avoid short sentences beginning "he", "it", "she", "they".

How would you explain to someone who had never heard of appositives how he might use them to write more concisely?

Check the report you are now writing. Could you express some of the ideas more concisely by using appositives?



EXERCISE 2: Mechanics and Usage

An alert proof-reader could spot one or more slips in each of these sentences. In your practice book write the corrections you would make. Number your answers.

1. Pierre Radisson was born in France in 1620, him and his family settled in Three Rivers.
2. The country is to rocky for farming.
3. His ships name was The Golden hind.
4. They sailed up the river to a indian village.
5. He made a fourth voyage in 1543, then he returned to St Malo.
6. On that barren shore the men built small shacks for themselves.
7. They cut it's rope and let it drift away.
8. They gave him a gun so that he can shoot wild fowl.
9. He wanted to find a new route to China. By sailing around the northern part of america.
10. Eighteen years of his life was spent in exploring.
11. If your a chicken farmer, you won't be a friend of the red fox.
12. The mink is now bred in farms for their fashionable fur.
13. When my father was driving my sister and I to Banff last summer, I saw my first wild brown bear.

14. There is several kinds of squirrels found in Canada.
15. Regina the Queen City is the capital of Saskatchewan.
16. He said that he can find a new route to the east.

EXERCISE 3 (oral): Synonyms for Common Verbs

None of the verbs in these sentences is incorrect, but what synonyms would you prefer?

1. They *had* many hardships.
2. Queen Elizabeth *got* him two ships.
3. The Iroquois lost courage and *ran*.
4. The swift rapids *made* him try another route.
5. The captain of the other ship *got* frightened.
6. Sherbrooke *is* in the heart of the Eastern Townships.
(Not *is situated* or *is located*.)
7. The great city of Toronto *is located* for many miles along the shore of Lake Ontario.
8. They *went* along the strange coast until they *came* to an inlet.
9. The city *was started* by Jesuit missionaries.
10. It usually *takes* a hollow tree for its nesting place.
11. Its white stripes will *tell* you that here is an animal to be left alone.
12. The chipmunk *puts* food for the winter in its den.

You will find some useful synonyms among these: became, grew, warn, secured, granted, stretches, stores, founded, chooses, forced, suffered, endured, cruised, lies, fled.

EXERCISE 4: Using Joining Words

Improve the following sentences by changing *and* to some other *joining word*. Remember that the new word will sometimes need to be placed at the beginning of the sentence. Choose your new joining words from among these: *as, as soon as, since, after, while, so . . . that, where, who, whom, that, which*. Try to use as many different ones as you can. Other small changes will sometimes be necessary to form a good sentence.

1. His ship was sinking *and* he was heard to pray for deliverance.
2. Columbus' success became known to Cabot *and* he wanted to be the next voyager to sail across the Atlantic.
3. He returned to St. Malo *and* died in 1557.
4. Some of the sailors became sick *and* one ship had to carry them home.
5. The ice was thick *and* it forced him to return.
6. The Iroquois used only bows and arrows *and* Champlain's party had guns.
7. They met many natives *and* they were harmless.
8. There were no spices and jewels *and* Cabot sailed home disappointed.
9. He cruised down a beautiful river *and* named it the St. Lawrence.
10. He and his brother had two ships *and* sailed in them to the Arctic seas.
11. He was met on the shore by natives *and* he called them Indians because he thought he had reached the Indies.

EXERCISE 5 (oral): Conveying Meaning Clearly

Can you find anything amusing or confusing in these sentences? How would you express the meaning intended?

1. When winter came, the ice froze.
2. The next of Hudson's voyages was a short northern route to the Orient.
3. After exploring the mouth of the Mississippi, LaSalle built a fort and called it the country of Louisiana.
4. The little ship was sunk by a great wave and Gilbert was killed.
5. Hudson was sure there was a northwest passage around America. A few years later he signed a contract with the Dutch.
6. Some of his discoveries on his first voyage were the islands now called Cuba and Haiti.
7. He sailed between Baffin Island and Labrador, which he called Hudson Strait.
8. He set out with five ships, two larger ones and three smaller ones.
9. The King of France wanted Cartier to find a north-west passage to the east. In 1534 they set out.
10. The two ships entered the bay where they put up a cross.
11. He died on December 25, 1635, on Christmas Day.
12. In a little while Radisson started to get old and settled on a farm.

ANOTHER REPORT

Write a brief report on any *famous man* (not an explorer), any *wild animal* (not North American), or any *insect, hobby, or invention* that interests you.

Write it *in your own words* after taking notes from some reference book. As you write and proof-read, try hard to —

1. be concise, (Perhaps you can use an appositive or two.)
2. use vivid verbs,
3. use joining words other than *and*. (Remember, though, that *and* will be very useful in places.)

LISTING

To communicate your facts or ideas briefly and clearly, it is sometimes best to list them in a column and number them, like this —

TIPS ON SAFETY FOR HIKERS

1. Wear sturdy shoes and thick socks to prevent blisters.
2. Walk in single file on the left side of the highway, facing traffic.
3. Be careful about drinking water. If in doubt, boil it.
4. Keep with the rest of the party. If separated, mark your trail.

What further tips for hikers might you list?

Notice that each number is followed by a period and that *each item begins in the same way* — with a verb that tells the hikers what to do.

Notice, also, that the items are listed in sensible order. Why should the item about the shoes and socks come first? Why was the second item listed before the third or fourth?

WRITING A LIST

Discuss and then write a list of three or four safety tips for one of the following:

swimmers boaters
camp-fire builders visitors to a farm
toddlers (pretending that they can read)

or

Give advice on one of these subjects:

How to Be a Good Carrier Boy
How to Please Your Parents
How to Please Your Teacher (or Principal)

or

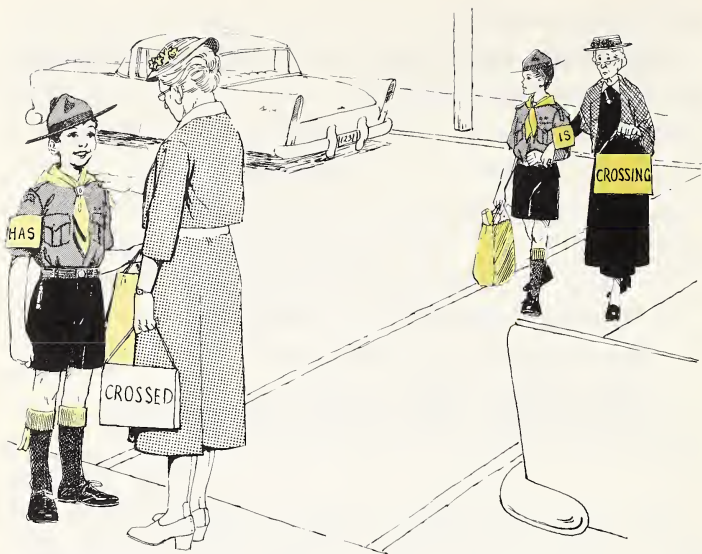
List exact instructions on how to perform some task, how to make something, or how to get to your home from a railway or bus station.



VERBS AND THEIR PARTS

A verb is not always only one word. Very often two or more words may be necessary to express the idea.

He <i>sails</i> to America,	He <i>is sailing</i> to America.
He <i>returned</i> home.	He <i>has returned</i> home.
The Queen <i>honoured</i> him.	He <i>was honoured</i> by the
He <i>did</i> what no man <i>had</i>	Queen.
<i>done</i> before.	



The First Part

When a verb consists of more than one word, the words that come first are called *helpers* or *helping verbs*.

The commonest of these helping verbs are:

have, has, had
am, is, are
was, were

The Second Part

The part of the verb that comes after the helper usually has changed its spelling or form. For example:

Present	I <i>rise</i> .	I am <i>rising</i> .
Past	I <i>rose</i> .	I was <i>rising</i> . I have <i>risen</i> .
Present	He <i>falls</i> .	He is <i>falling</i> .
Past	He <i>fell</i> .	He was <i>falling</i> . He has <i>fallen</i> .

The Changes

When an *ing* form is used after a helper, there is no difficulty. “I *go*” becomes “I am *going*”. Even three-year-olds make that change without thinking. But in the past tense when the helper is *have*, *has*, or *had*, verbs change their form in ways that are difficult to remember.

Some verbs in the past tense end in *ed* whether or not a helping verb is used: I waited, I have waited; It rained, It has rained; You finally arrived, You finally have arrived. However, a great many other verbs, very common ones, do not follow this rule of *ed*. They have set their own rules which you have to know by heart.

How good is your memory? Check it by the next exercise.

EXERCISE 6: Verb Forms

Copy this table, filling in the missing verb forms.

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past with helping verb</i>
I see	I saw	I have seen
You come	You came	You have
He does	He did	He has
She goes	She	She has
It runs	It	It has
We eat	We	We have
You give	You	You have
They take	They	They have
I pass	I	I have

Continue with —

I bring, you write, he grows, she speaks, we drink, it sings, you begin, they ride, he chooses.

TIME FOR TENSE (A Verb Game)

Choose a leader. The leader asks a question ending in a verb ("Where did the bus go?" "What did the postman bring?" etc.) and selects a pupil to answer. If that pupil's answer uses the right verb forms, it is his turn to be leader. If he misses, the leader chooses another pupil to answer. Thus:

BOB: Where did the bus *go*? . . . Mary

MARY: The bus *went* to Hamilton. It *has gone* to Hamilton.
(*Mary becomes leader.*) What did the mouse *see*? . . . Earl

EARL: It *saw* a piece of cheese. It *has seen* a piece of cheese.
(*Earl becomes leader.*) When did the parcel *come*? . . .

Use the verbs in Exercise 6. Other good ones are bite, blow, break, catch, drag, grow, hear, know, sink, spring, swear, wake.

Think of several questions to ask before the game starts. Write them down so that you will be ready.

EXERCISE 7 (oral): Recognizing Verb Forms

1. Which of the following is a complete verb in the past tense? (Can you put *I* in front of it?)
2. Which needs "*I have*" in front of it?
3. Which can be used in both ways?

As you answer, use each in a sentence.

saw, gone, rose, asked, told, went, fallen, drove, seen, came, eaten, fought, flew, tried, run, thrown, said, did, wrote, grew, drunk, rode, stole, done, chose, gave, began, sang, broken, written, ate, swam, froze, torn

Snow White and the Seven Dwarfs

In sentences answer each of the following questions twice. You need not use “Yes” or “No” in the answers. The first time use the verb in *italics* in the past tense without a helper; the second time use the past participle with *has* or *have*. (If you have forgotten parts of the story, make up answers to suit yourself.)

1. What did the wicked Queen *tell* the huntsman to do?
2. Where did the huntsman *take* Snow White?
3. Did he *do* what Snow White begged him to do?
4. Where did Snow White *run*?
5. Did a bluebird *fly* ahead of her?
6. What did she *see*?
7. Did she *go* into the little house?
8. Where did she *fall* asleep?
9. When did the dwarfs *come* home?
10. Did they *steal* over to the bed?
11. For a few days did time *pass* happily for Snow White?
12. Did she *eat* the poisoned apple?

Tell what happened after Snow White fell into her deep sleep. Be careful to use the correct verb forms.

THE CHILDREN'S FORUM

As you and your classmates take part in these forums as speakers or listeners, pay particular attention to the verb forms that you use and hear.

CHAIRMAN: Once again Station CFCF brings you *Children's Forum*, and once again our letter box is full of problems sent in by youngsters who can't make up their minds. This week our young panelists are Mary Ann Moore from Meadowbrook School, Jerry Roy from King's, and Peter Allen from Glendale. They were chosen by their schools to take part in these discussions.

Our first problem was sent in by a boy who doesn't wish his name to be known. He writes:

"In the final play-off game in our school league, I scored the winning goal and was the hero of the team. But I didn't really score that goal. I knocked the puck in with my hand during a pile-up around the net. No one saw me. Next week our school is going to be given the cup. What should I do?"

What would be your advice, Mary Ann?

MARY ANN: Well, Mr. Chairman, I don't know much about hockey, but it doesn't seem right to win a cup that way.

CHAIRMAN: The boy seems to be upset about it, too.

MARY ANN: Shouldn't he have told the referee?

CHAIRMAN: What do you think, Jerry?

JERRY: Mr. Chairman, you don't have to tell a referee anything. He's supposed to see what goes on.

PETER: Yes, but this goal won the game. It wasn't fair.

JERRY: The other team could protest.

MARY ANN: They didn't know what . . .

PETER: (*Speaking at the same time as Mary Ann*) They never saw . . . Excuse me, Mary Ann, you were first.

MARY ANN: They couldn't protest because they didn't know what had happened.

JERRY: That was their bad luck.

PETER: Should you win games by cheating, Jerry?

JERRY: (*Angrily*) He was excited. It was a hockey game! Don't be crazy, you two!

CHAIRMAN: We shouldn't get too excited either, Jerry. This is an important problem. Should you win games by breaking rules? What should this boy do?

What do you think?

ARGUING

A panel discussion is much more interesting if the speakers disagree. The chairman has to see to it that every point is given fair treatment. The final answer must be an honest one.

Here are some problems for you to try to solve in a Children's Forum. Choose a chairman and speakers and take overnight to think about what you might say. Jot down a note or two. *Don't write a speech.* The chairman may have to interrupt and end the argument if it rambles on without getting anywhere.

At the end of each discussion, judge it, not forgetting your own part in it as quiet and alert listeners.

1. Some of my friends have an allowance but my parents won't give me money unless I ask for it. How can I convince them that I need regular spend-

ing money? (Also discuss: What is a fair allowance for a ten-year-old? Is it better to receive it weekly or monthly?)

2. Three of my friends have started stealing little things from stores. They are going to get into serious trouble unless someone tells their parents soon. Should I? (Also discuss: What would be the best punishment for these three boys?)
3. Our parents have promised to buy my twin and me a pet. He wants a dog but I would prefer a cat. We can't have both. We have agreed to accept your decision.
4. My little sister is seven years old and still believes in Santa Claus. Should I tell her the truth? Why? (Also discuss: When did you find out? How did you feel? What did your parents say when you asked about him?)
5. There is a little brat on our street who throws rocks and mud at me and kicks me on the shins. What should I do? Should you never hit back at someone smaller and weaker than yourself?



JUDGING A PANEL DISCUSSION

In a good panel discussion —

THE CHAIRMAN —

1. introduces the speakers and the topics,
2. keeps the discussion going by asking questions and making comments,
3. prevents the talk from becoming too heated,
4. gives every speaker a fair chance to state his views,
5. ends the discussion and thanks the speakers.

THE SPEAKERS —

1. talk freely and naturally to each other,
2. speak so that the audience can hear,
3. behave courteously and give other speakers a chance,
4. answer the chairman's questions but do not always wait for them,
5. sometimes ask questions,
6. use good English.

THE LISTENERS —

1. keep their eyes on the speakers,
2. don't fidget or whisper,
3. ask themselves if they agree or disagree with the speakers,
4. are prepared to ask questions at the end of the discussion and to express their opinions.

ARE YOU ALWAYS A CANADIAN?

In Canada people say — “What’s that tune you’re singing?”

In Slurland they say — “Wazzat chooner singin’?”

Do you hear the differences?

Say it again as a Canadian would, first slowly, then quite rapidly.

Listen to yourself. Are you always a Canadian?

A Slurlander says —

Weyad roas’ beef and roas’
potata.

I tolya (or toldja) a hun-
nerd times awready.

Kinya ketch it, liddle boy?
Whatcha tryna do? Lemme
yelp.

Wuzzy kep’ in affer schoo-
wul?

Yuh mussen go inna wod-
der.

Didja pudda punkin inna
winda?

It ony cos’ fi’ cents.

Are ya comin’ on Toosday?

A Canadian says —

We had roast beef and
roast potato.

I told you a hundred times
already.

Can you catch it, little boy?
What are you trying to do?
Let me help.

Was he kept in after
school?

You musn’t go in the water.

Did you put a pumpkin in
the window?

It only cost five cents.

Are you coming on Tues-
day?

NO, NO!

Which of these skunks should be happier than the other? Why?

Little Petunia had no friends.

Little Peony didn’t have no friends.

Which of these boys may have known something but wasn't telling? Prove it by what he said.

Billy muttered, "I don't know anything about that broken window."

Jimmy said truthfully, "I don't know nothing about it."

Bertie declared firmly that he knew nothing.

You need to be careful when you use words like *no*, *not* (*n't*), *nothing*, *never*, *hardly*. When you use two of them in the same sentence, they may cancel each other and change the meaning entirely. For example, Jimmy said that he did *not* know *nothing*. Therefore, he must have known something.

Each of these next sentences contains words that cancel each other. How would you express the meaning intended?

1. They won't steal no more.
2. He didn't give me no help.
3. It wasn't hardly ever his fault.
4. I couldn't find nobody there.
5. None of the ships could hardly move in the calm sea.
6. I never read nothing I liked better.
7. They decided it wasn't none of their business.
8. Promise me that you won't do that no more.
9. She couldn't hardly speak a word.
10. He wasn't going nowhere.
11. Nobody can see nothing.
12. I haven't got no paint rag.



A.

1. In the following paragraph *seven* words are in need of capital letters. Write those words correctly.
2. Write the word that should have a question mark after it.
3. Write correctly the word that needs an apostrophe to show possession.
4. Write the listing sentence, using commas properly.
5. Write the word in the first sentence that needs a comma after it.
6. Write the word in the last sentence that needs a comma after it.

What canadian boy does not know little Peter our woodland friend with the long ears all of us are familiar with his wobbly nose soft coat strong hindlegs and tuft of a tail he lives in woods and parklands near the biggest cities at night he comes out boldly to feast on lawns and gardens hunting animals and birds make life miserable for poor Peter but still he manages to live and multiply Molly cottontail raises two families of five or six pretty bunnies a year in nests under bushes or in tall grass even if he does nibble my fathers lettuce I still love the little wild rabbit.

B.

If the following should be written as one sentence,

write (1). If it should be written as two sentences, write (2). If it is not a sentence, write (0). Number your answers. Do not write in this book.

POLAR BEAR'S DIARY

1. Today when I was out looking for breakfast.
2. I spied a young seal by the water, he was sunning himself.
3. Bears, you know, love seals.
4. I snarled low in my throat and crept slowly toward it.
5. Hoping it would not notice me.
6. Then I leaped at it, with a frightened bark it dived into the water.
7. And escaped, swimming too fast for me.
8. I glared furiously after it, my delicious breakfast was gone.
9. I decided to have some fish instead.
10. After I had finished my meal, I lay down for a nap in the sun.
11. As I was dozing off, something practically skinned me.
12. Whizzing through the air.
13. It was a harpoon.
14. An Eskimo and his son were out hunting, they were after me.
15. With a growl of rage I glared at them.
16. And then plunged into the water and swam strongly away.
17. No Eskimo can ever catch me, I am too swift for them.

C.

Write the *ing* form of the following verbs and also the form that would follow *I have*:

Example: (see) — seeing, seen

begin, live, die, eat, come, stop, write, cry, play, wear, think, slip, move, go, do, lay, pass, throw, give, ride, take, shop, dine, sink, run, show, break

D.

Rewrite these sentences changing *and* to another joining word. Use a *different* one of these each time: *where, as, who, which, as soon as, after, so . . . that, before, while, until*.

1. They paddled two miles and came to an old wharf.
2. The little dog spied his master and dashed to the gate.
3. I know a lake and you can catch trout there.
4. Once there was a rich king and he was very cruel.
5. This is an exciting book and I think you will enjoy it.
6. I worked hard and I became exhausted.
7. He was coming out and the wind blew off his hat.

E.

Find and correct the *one* error in each sentence.

1. I saw that there was only two seats left.
2. Mother said that Jenny and me could finish the cake.
3. He lay in bed until it was to late.
4. "Excuse me, I said and paid the extra ten cents.
5. When you tell him to do something, he don't finish it.

6. The poor puppy couldn't hardly move.
7. It was so dark that I couldn't see nothing.

F.

Combine these sentences by using an appositive and the joining word *who*.

1. Our new teacher is Mrs. Gray. She came from England. She speaks differently from us.
2. Leif Ericsson was a Viking adventurer. He lived in Greenland. He probably was the discoverer of America.

GRADE FIVE REPORTS

1. What would you include in a list of "Five Points to Remember about Reporting"? Make a class chart for all to check from time to time.
2. What have you been studying recently in social studies or science? Could you *add* to the information given in the textbooks? What questions remain to be answered in your minds? Perhaps you could write a report to fill in some of the details.

or

You might like to *review* some of the matters you have been studying in other subjects. Draw up a question plan and answer the questions in the form of a paragraph.

or

Do you have any special knowledge you have gained from reading or from your life outside of school? Might it be of interest to your teacher or classmates? If so, write a report.

Note to Teachers — Unit Seven

This is a unit on *imagery* and *diction*. Its purpose is to help children write in an imaginative and personal way and use words and phrases that will bring stories and descriptions to life. *Detail* is stressed.

The unit deals fairly thoroughly with the *use of nouns, verbs, adjectives, and adverbs* (new) in expressive writing. The term *phrase* is introduced informally, but phrase recognition is not required. Poetic imagery is touched on in the discussion of two poems, *Windy Wash Day* and *Kites*. Your reading and literature texts will provide many opportunities to develop all these matters further.

Study of *plural and possessive forms* and brief notes on *overworked and misused adjectives* complete the unit.

Stimulate children to strive for fresh detail in their writing by drawing attention to their own best efforts. Be alert for the effective sentence, phrase, or word and show that you have a liking for sincerity, keen observation, and unexpected diction. Keep samples of your pupils' writing on file. They will be useful models in future years since children are more influenced by the good work of their own schoolmates than by models given in a text.

When a text or teacher stresses the virtues of detail, the young writer may sometimes be led to ramble down unproductive by-ways or to spoil the simplicity and natural flow of his sentences by over-using picture words. Sympathetic classroom discussion is the best corrective. A quite common failing is weighting down the beginning or ending of a story with detail while neglecting the middle. A corrective image used in Grade Four was the slice of "paragraph pie" with its all-important filling between two appetizing but thin crusts.

Unit Seven

The Interesting You

If you wanted to write a story that would be different from any other, what ideas would you use? How could you be sure that no one else had ever used those ideas before?

One way to be different, or *original*, is to tell the truth about yourself. There is only one “you” in the world. Nobody else has had exactly the same thoughts and feelings. You are different.

“But wait a minute,” you may protest. “I’m just an ordinary youngster. Nothing very exciting has happened to me. I behave and think much as other boys and girls do. If I tell the truth about myself, the story will just be — ordinary.”

Perhaps it will and perhaps it won’t. Anyway don’t worry about it. The best things in the world are ordinary: mothers and fathers, food and clothing, snow and rain, grass and trees and sky, boys and girls. You can talk about ordinary things and still be original and interesting.

Indeed, strange and unusual happenings may be dull to read. Here, for example, is an odd, alarming, and true experience in the life of Marsha, a ten-year-old girl. Why is her story uninteresting?



When I was staying in Florida last Christmas, a monkey came into my room. I was frightened. He had escaped from a cage at the motel. My father made him go back out of the window. A man with a net got him and put him back into his cage.

A reader wants more than that. Several questions immediately pop into one's mind. What was Marsha doing at the time? How did she first come to notice the monkey? What did it look like?

What other questions do you want to ask?

Marsha's story lacks *detail*. The reader does not *see* and *believe* in that wandering monkey and the frightened girl. Also, the writer had not gone to her memory storehouse in search of picture-making words and expressions.

If you write about your ordinary self, your story will be original. If you can remember the details that a reader would like to know and if you can think of the words that will bring those details to life, your story will be interesting.

Adding Detail

Rewrite Marsha's story, making it come alive. If you wish, change the place to another that you know well, such as a cottage, lodge, or tent where you spent a vacation. You may also change the animal to one that would be more likely to be caged in a Canadian vacation spot.

DETAILS IN VERBS AND NOUNS

You already know how important it is to choose the verb that gives the clearest picture, the most detail. "The man came into the room" is just a statement. "The man strode into the room" is the same statement plus a picture.

You should be just as careful in your choice of *nouns*, the naming words. "The *man* strode into the *room*" does not tell a reader as much as "The *plumber* strode into the *kitchen*". In that sentence every *general* word has been changed into a *particular* one. What a difference from "The man came into the room"!

Reword these statements, adding detail by using a particular verb or noun for the general one in italics:

1. The *car* *went* by.
2. The little *dog* *barked*.
3. The *man* *got* out of the truck.
4. The *teacher* *took* me to the *principal*.
5. I *hurt* the *boy*.
6. I *put* on my *shoes*.
7. I stayed at my *friend's house* in the *country* last *summer*.

WORDS WITH DIFFERENT USES

How is the word in italics being used in these sentences, as a noun or as a verb?

1. We always *march* into gym to the tune of a stirring *march*.
2. *Hold* the ladder more firmly. Tighten your *hold*.
3. If you give me another *push*, I'll *push* you back.
4. The little children *sleep* for an hour after lunch. They need the *sleep*.
5. If you *call* him on the telephone, he can't hear the *call*.
6. Can you *change* this dollar? I need some *change*.
7. Give us some *light* in here. Please *light* the lamp.

What synonyms (words with somewhat similar meanings) might you use to avoid the repetitions in those sentences?

Use orally each of the following words as (a) a verb, (b) a noun. You may add *ed*, *ing*, or *s*. Use a dictionary if you need help.

falls, turn, show, plant, slide, leaf, egg, shoot

PARTNERS AND PICTURE-WORDS

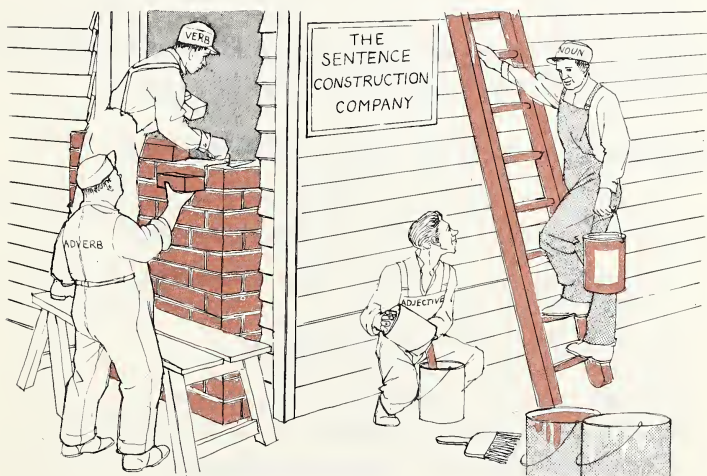
Working as partners with nouns and verbs in the business of adding interesting details and pictures are two other families of words. Study the following members of these families to see how they differ. How would you explain the *particular* kind of work they are doing? You may remember Family A from Grade Four. B is a new one..

Family A	Nouns	Verbs	Family B
sleepy	girl	rose	early
warm	bath	stepped	out
blue	eyes	opened	wide
real	monkey	crouched	there
curious	animal	leaped	closer
shivering	Marsha	screamed	loudly
two	men	arrived	soon
little	animal	chattered	angrily
large	net	caught	fast

Both families are adding details.

The details given by the members of Family A answer the questions — *What kind of?* or *How many?* Each A is working as a partner with a noun and describing it.

The details given by the members of Family B answer the questions — *How?* *When?* and *Where?* Each B is working as a partner with a verb to give a clearer picture of the action.



EXERCISE 1: Using Words That Add Detail

A.

Write each noun. Then add three words that could describe it and make the picture clearer. Ask yourself *What kind of?*

- | | | | |
|-------------|---------------|------------|----------|
| 1. playroom | 2. bonfire | 3. library | 4. mud |
| 5. clouds | 6. shoes | 7. car | 8. chair |
| 9. song | 10. paragraph | | |

Words that describe nouns belong to the *Adjective* family.

B.

Write each verb. Then add three words that will make the action clearer. Answer the questions — *How? When? or Where?*

- | | | |
|----------|----------------|-----------------|
| 1. wept | 2. pushed | 3. entered |
| 4. ate | 5. was smiling | 6. were skating |
| 7. spoke | 8. was making | 9. write |

Words that answer the questions *How? When? or Where?* belong to the *Adverb* family. They work as partners with verbs to make the action clearer.

GROUPS OF WORDS THAT ADD DETAIL

Very often a group of words does the work of an adjective or adverb. Here are some examples:

a monkey *with a wrinkled face* (Describes *monkey*.
What kind of?)

stood *on the window sill* (Where?)

eyes *like saucers* (Describes *eyes*.)

swung *by his tail* (How?)

At first I just stared. (When?)

a man *in a white coat* (Describes *man*.)

Use these groups of words in sentences:

- | | |
|------------------------|--------------------------|
| 1. with deep blue eyes | 2. in a rage |
| 3. after supper | 4. with a scornful look |
| 5. at daybreak | 6. in a fur cape |
| 7. on two wheels | 8. under the porch |
| 9. in a quiet tone | 10. with a helpless look |

EXERCISE 2 (oral): Using Picture-Words

What adjectives, adverbs, or phrases (groups of words) would you use to create a clear picture? Answer these questions: What kind of? How many? Where? When? How? Try to use unusual or unexpected words or phrases.

1. It was a day and I felt
2. The rain beat
3. I slipped into my bed and snuggled
4. The dog snarled and bared his teeth.
5. he pushed his way through the crowd.
6. the children stared at the animal.
7. The store looked and
8. mice scurried
9. the rink swarmed with children but now it stands and
10. I remembered those days.
11. he plowed through the drifts until his legs became and
12. Billy gazed at the food

PICTURES AND MOODS

Write one or more of these. You might like to arrange some of the paragraphs as a Word Picture Gallery at the back of the room.

People in Motion

You are taking part in or watching some busy scene that you know well, such as a supermarket, a skating carnival, a race or a contest, small children at play. Describe what is happening. Before starting to write, jot down some of the words that you might use. Here is a sample vocabulary for a description of a supermarket:

Nouns: shoppers, housewife, husband, couple, list, carrier, throng, aisle, displays, goods, supplies, counters, stacks, mounds, packages, queue, music, cash register, confusion, hub-bub, chatter, rush

Pronouns: some, others, another, everyone, everything

Verbs: amble, wheel, steer, weave, block, halt, scan, inspect, examine, linger, discuss, decide, select

Adjectives: thrifty, determined, attractive, tempting, varied, choice, glistening, fresh, cellophane-wrapped

Adverbs: here, there, in and out, first, next, finally, carefully, closely, eagerly, neatly, temptingly, hurriedly, busily

Work out a similar vocabulary that you might use for a description of a traffic jam.

A Still Picture

Choose some winter playground or place that you know well, such as a rink, snow fort, toboggan slide, or ski



shack. Imagine it on a drizzling March day, its gay life over. What do you see? What are your feelings and memories? Perhaps its only company now is a (?) Try to make your reader feel a bit sad. If you wish, you may write this as if you were the place.

Adjectives: dreary, abandoned, bleak, forgotten, uncared for, forlorn, still

Adverbs and phrases: once, formerly, no longer, only a week ago, now at last, under a grey sky

Feelings

AFRAID

In telling this story be sure to give the names of those who were with you and to describe exactly what you did. Try to make the reader share your fear.

Were you afraid because of —

1. someone or something alarming, such as a fierce dog, a snake, a leech, a storm,
2. a mishap, misfortune, or accident,
3. possible punishment for wrongdoing,
4. something which you had to do?

What happens to your heart when you are nervous or startled or terrified — to your eyes, knees, skin, the palms of your hands? What do you do? (shrink, cower, freeze, wince, clench your fists, shudder, flee, summon up courage)

Adverbs and phrases: at that moment, instantly, moments later, stock-still, in dismay, in panic, hesitantly, timidly, weakly, stiffly, with a gasp

HARSH WORDS, MY PRIVATE WAR

With whom? Why? (Change names.) How did you behave during the time following the break until you made up? What vivid expressions might you use instead of *get angry*, *spoke angrily*, *walked away in anger*?

Adverbs and phrases: furiously, stormily, bitterly, coldly, scornfully, in a huff, in a hot rage, at the top of my voice, with a surly look

O HAPPY DAY

What was the most joyful day of your life? Why? Try to remember a happier occasion than a birthday or Christmas. What did you *do* to show your joy? How did your eyes show it?

CAPTURING THE READER

Here are some ways to catch the attention of a reader with the first sentences of a story or description.

When you have studied this section, check some of your own opening sentences. Perhaps you could improve them.

1. Use a question, exclamation, or snatch of conversation:
 - (a) How small you've become, poor snow fort! It seems only yesterday that . . .
 - (b) Why do I like to shop at a supermarket? I'll tell you.
 - (c) "It's all your fault," I snapped at my friend Heather. We had been . . .
2. Present a little puzzle:
 - (a) It all could have been avoided if only I hadn't lost my temper.
 - (b) I don't like to sulk, but this time I think I had a good reason.

3. Start with some action taken from the middle and then switch back to the beginning to explain:

The dark shape on the porch had not moved. Sally and I peered through the curtains and clutched each other. We were alone, for Mother and Dad had . . .

Listen to some of your classmates reading the first two sentences of their stories. Did they capture your attention?

Of course, the simplest way is often the best. If you can't think of a "catchy" opening, just start at the beginning and continue. But do try to avoid that dull phrase

“One day . . . ”. Making it a sunny or rainy day won’t help matters unless the weather has something to do with the story.

However you start, get the beginning over with as quickly as possible. Readers are more interested in middles and endings.



Form groups of three or four. Read your last stories aloud quietly. Help one another to find places where the pictures might be made more vivid by the use of adjectives, adverbs, and descriptive phrases. Also listen carefully to detect unnecessary and clumsy repetitions.

Repetition

Remember the three ways to edit rambling repetitious sentences which you studied in Unit Five:

1. Cut unnecessary words.
2. Use substitute words (pronouns or synonyms).
3. Change the whole sentence.

In Exercise 3 use methods 1 and 2.

EXERCISE 3 (oral): Avoiding Unnecessary Repetition

1. A truck had *stopped* for a minute and it *stopped* at the corner.

2. When I reached the *slide*, one girl was *sliding* down the *slide*.
3. The boys *brought* shovels while the girls *brought* water.
4. He thought for a while *and then he* felt ashamed of himself *and then he* promised not to laugh at me anymore. (Try a listing sentence.)
5. She *said* it was my *fault* and I *said* it was her *fault*.
6. I ran all the way *back to camp*. When I got *back to camp*, I . . .
7. We saw some people *who were* near the end of the line and *who were* trying to push ahead.
8. We found it under the sofa. We also *found* a dime *under the sofa*.
9. Something *had happened* ahead *and the cars* were all lined up *and soon everybody* was getting out of *the cars* to see what *had happened*. (Use two sentences.)
10. Betty and I *did our homework* for a while. *When we had done our homework*, we watched TV.

EXERCISE 4: Editing Rambling Repetitious Sentences

Rewrite these sentences improving them as much as you can.

1. I waited for my turn and after a while it was my turn and I paid my money.
2. The only thing to do was throw the football in the air and so I threw it in the air and then I ran after it.
3. He came to my house and said that he was sorry and he asked me if I would be friends and so we shook hands and made friends.

4. Mother thought she would take one kind of jam and then she thought she would take a different kind and just as she made up her mind someone took the jam.
5. They finished the fort at noon. They sprinkled water on it to freeze it. Then they played in it. Then they made snowballs and played with them.
6. I was second in line and it took a long time to get first because the woman who was first had a big order and that took so long.
7. She had fancy skates and I had always wanted fancy skates and so I asked her if she would let me try her skates.

EXERCISE 5 (oral): Detecting Nonsense or Confusion

There is an unintentional “joke” in each of these sentences. Can you find it? How would you avoid it?

1. Even some people got out of their cars to see if they could help.
2. A little boy stepped on one of the lady's dresses.
3. We started to walk through the puddles when we saw Mother coming. (Where should that *when* go? Can you think of a better joining word?)
4. It is amusing to watch men shoppers trying to find something that their wife needs.
5. Most of the windows have shattered pieces of glass lying around.
6. The dark room made spooky shadows dance on the walls.
7. The path went in all directions and I couldn't see the end of it.

EXERCISE 6 (oral): Confused Pronouns

Find pronouns that are not working properly. Explain why.

1. Just as I made up my mind, a lady came and took it.
2. The two cars had bumped into each other and the one was blaming it on the other.
3. I heard strange sounds. It was coming from the cellar.
4. When I am reading and someone speaks to me, I don't really hear them.
5. Some mothers take a cart with a seat for children attached to them.
6. There is also the choosy shopper who can't decide what they want.
7. The two buses had collided. A crowd gathered to see what was going on. It continued for a half hour.
8. Dickie fluttered in his cage and tried to cheer me up with its singing.

SCENE FOR A PLAY

You are the writer of a play for TV. Describe what the viewer will see before the action starts. Use one of the ideas suggested on the next two pages, if you wish.

At the beginning no person is seen. As soon as one appears, describe him (or her) in a sentence or two, tell the *first* thing he does, and then stop.

When writing this description, be careful to check the pronoun *it*. Make sure it means what you intend it to mean.

Also watch out for *there is* and *there are*. You may find yourself repeating these expressions in a clumsy way. Notice how this sentence can be edited.

Before: *There is* a broken chair in one corner.

After: In one corner *lies* a broken chair.

Always ask yourself what the something *there* is *doing*. You will also find it helpful to begin sentences with phrases that answer the question *Where?*: To the right of it . . . Next to it . . . Against the sagging fence . . . In the distance . . . To one side . . . Near the window . . . and so on.

THE DESERT RAT

Opening sentence: The scene is the yard of a small cabin in a barren land.

(Try to make the viewer feel hot, lonely, and a bit afraid just by the look of things.)

MEETING AT MIDNIGHT

Opening sentence: The scene is a room behind an empty store.

(Make the viewer dislike this mysterious and filthy place.)

TOYLAND FROLICS

Opening sentence: The scene is a bedroom in a doll's house on the night of a ball.

(Make the viewer feel that the doll is a very dainty and charming person.)



THE LAIR

Opening sentence: The scene is a clubhouse for ten-year-old boys.

(Make the viewer feel that the boys have fun in their home-made shack. No girls dare enter, of course.)

ENTERTAINING THE BOSS

Opening sentence: The scene is a living room in an average home.

(Make the viewer realize from the details that a party is about to be given.)

COMMA CHECK-UP

Number off from one to four. Write on the board what is called for.

FIRST FOUR

Pupil 1. The date of your birth

Pupil 2. The town and province or country where you were born

Pupil 3. The greeting of a letter to your father

Pupil 4. The closing of a letter to your mother

SECOND FOUR

Pupil 1. The address of someone in another town and province

Pupil 2. Complete this sentence by adding two more items: For dinner I would like roast lamb . . .

Pupil 3. Complete this sentence by adding two or more names: Billy . . . saw the meteor.

Pupil 4. Complete this sentence by adding two more things you did: Last Saturday I made my bed . . .

THIRD FOUR

Pupil 1. Punctuate: "Come in my dear and sit down" she urged.

Pupil 2. Punctuate: However in the morning I had to apologize of course.

Pupil 3. Punctuate: I replied "No Mother. I haven't seen it honestly."

Pupil 4. Punctuate: I spoke to Mr. Arthur the owner of the dog. (Underline the appositive.)

FOURTH FOUR

Pupil 1. A sentence beginning with *Well*

Pupil 2. A sentence beginning with *While I*

Pupil 3. A question you might ask a friend, using his name

Pupil 4. A sentence containing an appositive

FIFTH FOUR

Repeat whatever caused difficulty.

WIND AND WORDS

A line of washing is blowing in the wind. What picture-words would *you* use to describe what the clothes are doing?

Listen, eyes closed, as your teacher reads *Windy Wash Day* by Dorothy Aldis. What picture-words do you hear? Were your words better?

WINDY WASH DAY

The wash is hanging on the line,
And the wind's blowing —
Dresses all so clean and fine,
Beckoning
And bowing.
Stocking twisting in a dance,
Pyjamas very tripping,
And every little pair of pants
Upside down
And skipping.

From *Hop, Skip, and Jump*.
Published by G. P. Putnam's Sons.
Copyright 1934 by Dorothy Aldis.

Do clothes *really* beckon and bow and skip? Who does? What did Dorothy Aldis do to make that ordinary line of washing seem interesting and alive? Notice that many of her picture-words end in *ing*. What are these words called?

The next poem describes a sky full of kites, flying and tossing in the wind. One of them is doing something different. What? What other details does the poet use to make you see and thrill to this magnificent kite?

KITES

The wind blows up, the wind blows down,
Across the hill, the wood, the town.
Oh, see them flying wide and high,
A thousand kites against the sky.

There is a star, and there a flower,
And there a tall pagoda tower.
There is a swan and there a boat
With purple junk sails all afloat.
The little pigs, a row of seven,
Are tossing at the edge of heaven.

And ho, my dragon breathing fire
Climbs the wind stair high and higher,
With shining scales and finny claws
And jewels flashing in his jaws!
I'll hold the cord all hard and fast
Until I bring him down at last.

By permission of the author,
Gerald Chan Sieg.

STORY IDEAS

PEOPLE ON THE CLOTHESLINE

1. Write a conversation between Betty Blouse and Sandra Skirt about the rest of the clothes on the line and on other lines in the neighbourhood. How do they know that Mrs. Green has a new baby? . . . that Mrs. Howe has been giving a party? Do they like having to associate with Jennie Jeans and Sam Socks? The conversation might come to an end when Mistress appears to take in the clothes . . . "See you next Monday, dear."

Check the punctuation of this *very* carefully.

2. Pretend you are an article of your own clothing, hanging up to dry after a thorough scrubbing. Does your master or mistress usually take good care of you? How did you come to need washing this time? Did you become filthy or soaked through some mishap with a puddle or a splashing motorist?

KITE

3. Returning home from a nut-hunting trip, Bannertail is terrified to discover a strange monster staring at him. Its tail appears to be caught in the branches. How does the little squirrel overcome his fear and help the kite — or what would you like to happen?



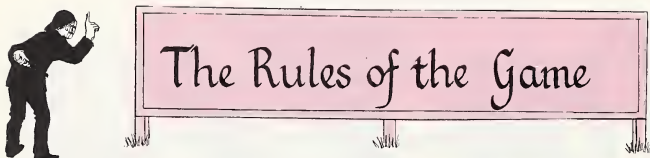
4. Did you ever make or assemble a kite? Where? How? Did you have trouble flying it the first time? Did you play with it often? What happened to it?

SIDEWALK SEAWAY

5. You are a little boat that your master has made out of He sets you sailing (perhaps in a race) in a “river” made by the rain or the melting snow. How does the current flow? Are there any obstacles or shoals? (*Dictionary*) What happens?

RILLA RAINDROP

6. Possible opening: Rilla Raindrop sighed happily as she floated down the wide (name of river), remembering all the fun she had had that day. Early in the morning she had . . .



Weary Adjectives

Very often you need to say that something is *good* or *bad*, that you do or do not like it. What adjectives do you usually use — *nice*, *pretty*, *perfect*, *wonderful*, *awful*, *terrible*, some slang expression?

Nearly always you can find another adjective that hasn't been used so often, another adjective that is more vivid and alive. Suppose you want to state that a doll is *pretty*. Stop, and say to yourself, "It is pretty because it is" Your answer might be *sweet-faced* or *dainty* or *golden-haired*. None of those adjectives has been used nearly so often as *pretty* and each gives a reader or listener

more detail. Remember, though, that there are times when you should use *pretty*, *nice*, *terrible*, or some other weary adjective because it is the natural word to use among friends.

EXERCISE 7: Using Vivid Adjectives

Write sentences, using the nouns but changing the adjectives to more vivid ones.

- | | |
|--------------------|-------------------------|
| 1. nice sweater | 2. bad boy |
| 3. awful day | 4. warm fire |
| 5. old car | 6. mean neighbour |
| 7. cute puppy | 8. good pie |
| 9. poor roads | 10. untidy desk |
| 11. ugly witch | 12. good story |
| 13. loud noise | 14. big cupboard |
| 15. nice classroom | 16. beautiful mountains |
| 17. lovely lake | |

Check carefully the last story you wrote or the one you are writing now. Did you use any weary adjectives? Would it improve the story to change them?

Misused Adjectives

Which of the words in brackets is correct? Can you explain why? (Hint: What is the difference between adjectives and adverbs?)

1. That was a (*good*, *well*) lesson.
2. Did I do (*good*, *well*) in my test, Miss Frick?
3. Father was (*sure*, *surely*) he was right.
4. You (*sure*, *surely*) work hard.

5. The shoes fitted (*perfect, perfectly*).
6. It was a (*perfect, perfectly*) day for the game.

Adjectives “work with” nouns or pronouns; adverbs “work with” verbs. *Good, sure, and perfect* are all adjectives and should not do the work of adverbs. The adverbs to use are *well, surely, and perfectly*.

Use *sure* in a sentence about a birthday present.
(If *surely* could be used, don't use *sure*.)

Use *perfect* in a sentence about swimming.
(If *perfectly* could be used, don't use *perfect*.)

Use *good* and *well* both in one sentence. (Example: It was a good game and I played well.)

EXERCISE 8: Good—Well, Sure—Surely, Perfect—Perfectly, etc.

Write one or two sentences —

1. about yourself and a race, using *good* and *well*
2. about your father and a flat tire, using *sure* and *surely*
3. about Jerry and a sling-shot, using *perfect* and *perfectly*
4. about a story, using *good* and *well*
5. about a wind, using *sure* and *surely*
6. about a boat, using *slow* and *slowly*
7. about a stranger, using *polite* and *politely*
8. about a car, using *good* and *well*
9. about a hockey game, using *rough* and *roughly*
10. about a mechanic, using *careful* and *carefully*

Different Plurals

Most nouns form the plural by adding *s* to the singular (*girls, fathers*), but there are many exceptions. Spell the plural of each of these nouns. When you have finished, discuss what rules you would use to teach plural endings to someone entering Grade Five.

leaf	box	church
baby	elf	wish
fox	grass	lady
gas	knife	six
potato	fairy	tomato

Which of the rules that you discussed do these words break?

roofs	cliffs	Eskimos
-------	--------	---------

What is unusual about the plural of these nouns?

mouse	woman	tooth
-------	-------	-------

What is odd about these?

sheep	deer	goldfish
-------	------	----------

On the board write the plural of —

sash	shelf	house
child	wife	trout
life	catch	party
ski	pony	catfish
fly	piano	loaf
foot	man	moose
goose	day	roof
woman	radio	louse
half	cry	penny

In your dictionary find the plural of —

echo	scarf	wolf	hero
ox	solo	chief	bus
curio	reef	hobo	soprano

To form the plural of nouns —

1. add *es* to words ending in *s*, *ch*, *sh*, *x*, and *z*,
(boxes, classes, churches, wishes, fizzes)
2. change *y* to *i* and add *es*,
(babies, flies)
3. add *s* to words ending in *ay*, *oy*, *ey*,
(days, boys, donkeys)
4. change *f* to *v* and add *es* (but not always),
(leaves, knives, roofs)
5. add *es* to words ending in *o* (but not always),
(potatoes, radios, tomatoes, echoes)
6. change the spelling of some words,
(children, men, women, feet, mice)
7. keep the singular form for some fish and animals,
(sheep, deer, moose, perch, trout)
8. check with a dictionary when in doubt.

Puzzles and Possessions

In the following sentences all the words in italics are alike. In what way?

All *your* friends are *my* friends.

I can't find *mine*. May I borrow *yours*?

His skates were sharper than *theirs*.

Her dog finished *its* dinner before she started *hers*.

Jane's face was even dirtier than *Sally's*.

1. Do these statements make sense? Why?

John's smile was even broader than Charles.

Mother's pies taste better than the baker.

2. What is the difference between *Peter Rabbit books* and *Peter Rabbit's books*, between *little girl's shoes* and *little girl shoes*?

3. Why are apostrophes needed in *We weighed the fish and found that Sue's was heavier than Joan's* but not in *We weighed the fish and found that hers was heavier than yours*?

4. What is the difference between the two words showing possession in each of the next sentences?

(a) The new *boy's* face broke into a grin as he watched the other *boys'* tricks.

(b) The sick *baby's* crib was moved into another room so that he couldn't hear the other *babies'* cries.

(c) Every member of the *Ladies'* Club liked the visiting *lady's* speech.

5. Which of the words in brackets make sense?

(a) I stepped on one of the (*dog's*, *dogs'*) tails.

(b) I stepped on the tail of one of the (*dog's*, *dogs'*, *dogs*) puppies.

- (c) I stepped on the tail of one of the (*dog's, dogs', dogs*).
- (d) At the church bazaar Mother's cake was sold before the other (*ladies, ladies'*).

6. (pupils at board)

- (a) Change each of these words into a form that shows possession. Then use that form in a sentence.

Example: boy . . . boy's . . . The boy's hat blew off.
fly, woman, child, leaf, box, princess, he, she, it,
I

- (b) Rewrite each sentence so that the word showing possession is in the plural. Change other words to the plural if necessary.

Example: The boy's hat blew off. The boys' hats blew off.

Words that already show possession do not need an apostrophe or an added s:

her, hers, your, yours, their, theirs, his, its

Plural words that already end in s need only an apostrophe to show possession:

boys', babies'

BICYCLE JAUNT

Write a story about two boys named Barry and Chris (or two girls named Mary and Bess), who are out for a long bicycle ride in early spring. Somewhere in the

story use a bit of conversation and these words or expressions:

perfect, surely, country road, it's, its, too, two, deer, leaves, sky's, boys' (or girls'), flat tire, no repair kit, rim, ladies, lady's, station wagon, home at last

Check carefully —

1. every word using an apostrophe to show possession or a contraction,
2. every plural word,
3. words like *no*, *nothing*, *not* that might be misused.

Note: If you don't use the names Barry, Chris, Mary, or Bess, you must use others that end in *y* or *s*.

Two More Puzzles

1. "*I don't like them boys,*" *she said.* Why must you use *those* or *these* in that sentence instead of *them*? (Hint: To what family of words does *them* belong?)
2. *After that foolish quarrel, we grew to like each other more better every day.* What is wrong? Why?

Answers:

Them is always a pronoun and should not do the work of an adjective. You must say *these things* or *those things*. The two friends could like each other *more* or *better*. If you like someone *more* than *better*, then you must like him *best*. It doesn't make sense to say, "We grew to like each other best every day."



A.

If the word in *italics* is correct write C in your practice book. If not, make the necessary correction.

1. Only my sister and little brother *was* at home.
2. She pulled so hard that she almost broke her little *boys* arm.
3. Sometimes you will see husbands shopping *to*.
4. I took the train at Central *station*.
5. My sister explained that she had *done* the work for me.
6. I told my mother that no one had *gone*.
7. She begged Betty and *I* to be friends again.
8. He isn't speaking to *nobody*.
9. Our teacher *saw* that we weren't talking to each other.
10. I didn't know that *there* was no way out.
11. Only ten seconds *were* left in the game.
12. I *surely* hated to see her leave.
13. After we had explored the cave. *We* lit a bonfire.
14. I saw *Mrs* Allen buying a chicken.
15. The little kitten was lapping *its* milk.
16. "*Your* not coming with us," I snapped.
17. We couldn't find *those* keys anywhere.

B. (written)

Continue one of these conversations for a few more speeches:

1. "Why, somebody must be in the house!" said Mother in alarm. "I didn't leave that light burning."
2. "I wasn't cheating," I cried, tears welling to my eyes.
3. "Please let me try your roller skates," I begged my brother.

C.

Rewrite these sentences improving them as much as you can:

1. Mother listened to my sister's side of the story but she did not listen to my side of the story.
2. Sometimes near the end of June I have a feeling I won't pass and I lie awake at night and I worry if I am going to pass.
3. I was sitting there and I was paying no attention and the teacher asked me a question and I didn't answer and so she asked me again and then she came and tapped me on the shoulder.
4. You can see rude people and selfish people but you can also see pleasant smiling people.

D.

Write the *ing* form of the following verbs and also the form that would follow *I have*:

take, come, do, try, slap, go, write, wear, rise, run, give.

E.

The verb forms that are used after *have* are often used with other helping verbs; for example:

I have <i>torn</i> my coat.	My coat is <i>torn</i> .
They have <i>done</i> the job.	The job was <i>done</i> .
She has <i>taken</i> her medicine.	She was <i>taken</i> to the hospital.

In sentences use one of the helping verbs *is, are, was, were, am*, with each of the following:

driven, seen, flown, thrown, chosen, given, sung, broken, written, worn, frozen, run, brought, begun, gone

F.

1. Write the plural form of each of these nouns:
shelf, puppy, man, sheep, toy, potato, catfish
2. Write sentences using these words that show possession:
baby's, women's, ladies', yours, its

SENTENCE SNAPSHOTS

Here is a fine description of an early November day by a ten-year-old boy.

I know that winter is near.
 Bare branches creak in the wind.
 A plump squirrel with a feathery tail swiftly pats
 an acorn into the earth.
 All the autumn flowers lie dead and frost-bitten.
 The ground hits you hard when you play football.
 Old leaves rustle and hide in corners.
 Smoke from bonfires drifts over the yard and
 swirls away —
 And I am putting on our last storm window.
 I know that winter is near.

Bruce Watson

Bruce wrote his description in fairly short sentences, each sentence giving a separate picture. To make it look like a poem, he started each sentence on a new line. In these few “snapshots” he showed that he had imagination and knew how to use his senses. (What are they?)

Write a similar series of pictures about a day in early spring, or a day at any other time of year.

Questions to ask yourself before starting your “sentence snapshots”:

First: What things do I see, hear, smell, or feel?
Choose your *nouns*.

Second: What kind of thing is it?
Choose your *adjectives* and descriptive phrases.

Third: What is each thing doing?
Choose your *verbs*.

Fourth: How, when, and where?
Choose your *adverbs* and phrases that do the work of adverbs.

Write several sentences and select the ones you like best. Read these over several times, trying to improve each word and phrase, trying to make them express what you see and feel. Think of a beginning and ending somewhat like Bruce’s.

Notice the excellent verbs he used: creak, pats, hits, rustle, hide, drifts, swirls. Which of them gives you the clearest and most unexpected picture? Notice, too, that he did not use many adjectives. For example, he did not feel it necessary to write “cold wind” or “lovely autumn flowers” or “grey smoke”. Do you think he was right? Which of his adjectives do you like best?

Note to Teachers — Unit Eight

If as part of your reading and library programme you have developed a form of book review that you prefer to the one given here, you may still find useful the sections on *classifying books*, *summarizing a plot*, and *expressing an opinion*.

A few children do not mind reviewing nearly every book they read, but most consider regular assignments a chore that spoils their pleasure in reading. Not more than two or three reviews should be expected of any child during the year. On the other hand pupils should keep records. Many teachers consider *oral reviewing* such a valuable activity that they schedule time for it regularly, even weekly.

Be sure that every child has made a suitable choice of book before starting the unit. To very slow finishers you might recommend a story in a supplementary reader. Not many ten-year-olds can write a clear concise review and you will probably find that a common failing is relating minor points of the plot at the beginning of a book while neglecting to state what the *whole book* is about. It is not always easy to summarize the general line of a story in two or three sentences but children should try. The models may help. Draw attention to the successful efforts of your own pupils.

The Rules of the Game section is concerned mainly with the *principles of sentence construction*. Since by now the pupils have become familiar with the uses of nouns, pronouns, verbs, and helping verbs, you should find that they will grasp the *subject-predicate* concepts with surprising ease. Moreover, their work with adjectives, adverbs, and phrases has prepared them to understand how the parts of a *simple sentence* are related. Notice, however, that *only natural sentence order is used in all examples*.

Unit Nine, the final review will take six or seven weeks to finish.

Unit Eight

Junior Reviewers

Usually Terry read little in the newspaper except the comic page. That's what his mother thought he was reading one Saturday morning when she came upon him sprawled on the living room floor, concentrating on a page of the *Gazette* spread before him. Then as she glanced down at the newspaper, she received one of the great surprises of the year. It was open at the Book Section!

"Why, Terry!" she exclaimed, pleasure mixed with amazement in her voice. "What are you reading? What are you finding so interesting on that . . . ?"

Before she could finish, Terry gave a little cry of pride: "Look, Mom! There it is! And there's my name, too!" His finger was pointing to a book review signed *Terry Arnold*, age 10.

"Did *you* write that? But how . . . why . . . ?" Mrs. Arnold began, but again her son broke in: "Read what it says at the top of the page and then you'll understand." This is what Mrs. Arnold read:

OUR GUEST REVIEWERS

For several years at this time the *Gazette* has printed reviews written by young readers of new books for children. For those published today we wish to thank the pupils of Willingdon School and their teachers. To make sure that the work was done by the boys and girls themselves, instructions were given that no writing was to be done at home; and none was.

HOW TO DO IT

Read these four real newspaper reviews written by ten-year-olds. When you have finished, discuss the answers to these questions:

1. How is the heading punctuated? Why are capitals used? What is underlined?
2. What is a publisher? Who is the publisher of this book?
3. Why shouldn't a book review tell much about the story? How much should it tell?
4. What is a recommendation?
5. Which of these four books would you choose for yourself after reading the reviews? Why?

Wonder Tales of Dogs and Cats, Frances Carpenter, Doubleday

If you are fond of dogs and cats, you will certainly have many happy hours with this collection of folk tales from all over the world. Some are stories about a boy and his pet, others tell exciting adventures, but most of them are myths and magic tales. I think my favourite is the one called Why Dogs and Cats Are Not Friends. This takes place long ago when God made the world and gave Adam two pets, Dog and Cat. At first they were very friendly but something happened that made them enemies. I have read two other books of folk tales by Frances Carpenter but this is the best. You'll learn about the world, too. Did you know that cats were gods in Egypt many years ago?



Paul Bunyan Swings His Axe, D. J. McCormick, Caxton

The fantastic stories in this book concern a mighty logger, Paul Bunyan, and his enormous blue ox, Babe. He was a character, something like Superman, who performed many impossible feats in the long ago time when our country was young. I especially enjoyed the tale of how Babe swallowed a stove and Paul had to lower loggers on ropes into her stomach to find out what was the matter. If you like tall tales and a good laugh, this is the book for you.

Ginnie and the Mystery House, Catherine Wooley, William Morrow

I first met Ginnie and Geneva and their chums last month in a book called Ginnie and the New Girl. Right away they became good friends of mine. Here they are again and this time they solve the mystery of a strange old lady who lives in a dark and shuttered house. The story also tells about the everyday adventures of the girls one winter, a trip to New York, parties, and so on, but the best part is the mystery. I am sure this will be just as popular as the other Ginnie books.

Squirrely of Willow Hill, Berta and Elmer Hader,
Macmillan

Here is an easy pleasant animal story about a young squirrel and an old couple who took him to live with them. The old lady, Mrs. McGinty, tried to make Squirrely feel at home and even planted a tree for him in the house. When he grew up, the old couple took him to a national park and set him free where he would be safe. I enjoyed most the part about Squirrely's Christmas and I think you will, too.

EXERCISE 1: Reviewing a Story

Choose an interesting story in your reader that you have already read. Reread it swiftly to make sure you remember what happened.

Write a review, telling *very briefly* what the story is about. Give your opinion of it.

The Beginning

The beginning of a book review is very much like all the other beginnings you have been writing this year. You should do these things:

1. *Explain what the whole book is about.*

A story book is often about one main character (and his family, friends, teammates, etc.) who has something important happen to him, or who has a number of interesting experiences during a certain period of his life.

Mention the most important characters by name.

2. Answer the questions “where” and “when”, if necessary.

Always do this if the story takes place in a foreign land or long ago.

3. State what kind of book it is.

There are *true-to-life stories*, *adventures*, *folk tales*, *how-to-do-it books*, and many others that you will find listed for you later.

The Middle

A reviewer should tell just enough about the contents of a book to inform and interest a possible reader . . . but *no more*.

Suppose, to take a simple example, you had to review *The Three Little Pigs*. The beginning should be easy: “Everyone knows this old nursery tale of three pig brothers and their adventures with a big bad wolf.” Now, how would you go on from there? Here is one way it might be done: “The first two were gobbled up by the wolf, who blew down their rickety houses. But the third pig outwitted him in several amusing ways.”

If a book contains a number of stories or chapters about different characters or things, you may have to ask your teacher’s advice about a *summary*. Usually reviewers write only about the one or two stories or parts that they enjoyed most.

EXERCISE 2: Summarizing

In two or three sentences summarize a nursery tale or a story in your reader. Don’t “give away” any surprises. Try to make your summary interesting in spite of all the details you must leave out.

The Ending

Here is where you give your *opinion* of the book and, if you like it, *recommend* it to other readers.

Some reviewers like to recommend a book in their opening sentence. Often, too, they give opinions here and there throughout the whole review. But even if you do express opinions elsewhere, you should still find something more to say at the end to show what you think of the book as a whole.

EXPRESSING AN OPINION

Your teacher and other readers will grow tired of finding over and over again such opinions as these: "I *liked* this book very much. It is an *interesting* story." Other words that young reviewers use too often are *exciting*, *funny*, and *thrilling*.

To express an opinion you will need adjectives. Think of stories in your readers or classroom library that might be described by the following pairs of adjectives:

simple and friendly	gay and fanciful
lively and entertaining	clear and informative
satisfying and believable	true and absorbing
fast-moving and stirring	dull and slow
warm and human	foolish and unreal
absurd and hilarious	strange and enchanting

EXERCISE 3: Synonyms

Write as many synonyms as you can for:

1. funny, 2. exciting, 3. interesting

Make a class list for your composition file.

I LIKED IT

Reviewers usually try to find some other way of saying “I liked it” or “I enjoyed it”. Here are some expressions that young reviewers have thought of:

I was kept in suspense right until the end.

I was sorry when the book was over.

These tales fascinated me.

I found this book very helpful.

I can't think of a better book for boys.

This story delighted me.

I learned a great deal from this book.

I fell in love with this little squirrel.

Jeremiah is now one of my best book friends.

I would place this book among my favourites.

EXERCISE 4: Expressing an Opinion

Write the title of a book or story you have recently read or a movie you have seen. Underline it.

Write two sentences expressing your opinion in different ways. See if you can think of expressions that no one else in the class might use.

THE KINDS OF BOOKS

Below each title in the following list is an expression or two that reviewers have used to describe the kind of book it is. Can you think of any kinds (not comics) that are not found on the list? What kind of library book are you now reading? Would you say it is similar to one of these? How?

FICTION

Here Comes Dirk

True-to-life experiences of a Dutch boy in Alberta

Betsy and the Boys

Everyday happenings in the life of a city girl

The Moffats

A family story; a story of family life and fun

Little House on the Prairie

A growing-up story; a pioneer story; an account of daily life on a farm long ago

Ringtail

A wildwood tale; episodes in the life of a young raccoon

Little Pear and His Friends

Amusing adventures of a boy in China

Honk the Moose

Humorous experiences of two farm boys and a captured moose

Panuck, Eskimo Sled Dog

A boy-and-dog adventure story of the far north

Little League Champs

A sport story; a baseball yarn for boys

War Paint, an Indian Pony

A horse story; a thriller of Indian days

The Merry Adventures of Robin Hood

Hero tales; tales of a legendary outlaw

The Story of Doctor Dolittle

A story of make-believe; an animal fantasy

Mary Poppins

A tale of magic fun and nonsense

Adventures of the Gods

A selection of myths; stories of gods and godlike men

Tales from Grimm

A collection of folk tales; fairy tales; tales of magic and enchantment

NON-FICTION

Mozart, the Wonder Boy

A biography; an account of the boyhood of a genius

Abe Lincoln

The inspiring life story of a great American

Canada in Story and Pictures

A reference book

First Book of Airplanes

A science book

Terry and Bunky Play Basketball

A boys' guide to basketball

Make It Yourself

A hobby book; a how-to-do-it book; a book of instructions

Pogo's House

A story book about lumbering

YOUR BOOK REVIEW

Select any book you wish and review it briefly. Be sure to give your review a proper heading. Explain the kind of book it is, summarize the content, and express your opinion.

Be prepared to read your review so that your classmates can decide if it is clear and if it makes them want to read the book.



Judging a Review

Why is the second review much better than the first?

1. This is a book about Pinocchio, the wooden puppet. One day Geppetto made a wooden puppet that he wished could become a real boy. There was a kind fairy who brought the puppet to life. She said that she could not make Pinocchio into a real boy. She said if he would be good and kind, she would make him into a real boy. This story is very interesting and everyone will enjoy it as much as I did.
2. How can a naughty little puppet become a real live boy? You will find out if you read this fanciful story of Pinocchio. He was a very disobedient puppet who ran away from his kind master, Geppetto, and had frightening adventures with a wicked fox and cat, a puppet owner, and a gang of bad boys. He was even turned into a jackass! But it all ends happily for Pinocchio and his master. Pinocchio is one of my favourite storybook characters and I feel sure his strange fascinating adventures will appeal to most boys and girls.

The Bells on Finland Street is a fine Canadian story by Lynn Cook. You will learn quite a bit about it from these two reviews. Both are well written and informative but the first is better than the second. Why?

1. This delightful story takes place in Sudbury where a Finnish girl named Elin comes to live. Elin wants to become a champion figure skater but her family cannot afford to give her lessons. Her grandfather comes to Canada and tells her that in Finland people say, "You should make the bells ring by thinking of what you can do, not what you can't do." This gives Elin courage to earn the money for lessons. At the end of the book we believe that one day she will skate for Canada. I enjoyed this real-life story very much because I imagined it could have happened to me.

2. Here is a very believable story of a girl by the name of Elin from Finland. When she moved to Canada, more than anything else she wanted a friend. At school, she made one, a girl called Anna. They played together as most friends do; but when winter came, there was figure skating and Anna and the other girls were taking lessons. Poor Elin could not afford them.

Her grandfather was coming from Finland and there was quite a bustle. When he arrived, Elin told him she wanted to take skating lessons. The next winter Elin had enough money and began her lessons.

There was going to be a carnival and they were going to dress as people from other lands. Elin decided to wear a Finnish costume. When the day came, she was all ready. When she went on the ice, she skated like a bird.

MAKING IT CLEAR

A reviewer has to write very clearly. He must remember that his readers may not know anything at all about the book or story. He must not mention things that are not explained unless he is trying to make the reader curious. Readers have to be told what the *whole* book is about before they can understand any *part* of it.

All the following examples of reviewing are confusing and sometimes even puzzling. What questions do they raise in your mind?

1. *Old Granny Fox* is a bedtime story that I think you will like. Old Granny Fox often made plans to steal food after the storm. Once Reddy got caught and they had to move to the pasture.
2. This story is about four furry Alaskan sled puppies who were playing in the snow. One bright sunny morning Mr. Rogers trained Dick, Pete, and Daisy to wear a harness.

3. I certainly liked this book about birds that travel. Blue jays are one of the few birds that do not travel much. In the winter they don't go south. Some birds are killed by hunters. I think you'll like it, too.
4. This story begins with a poor family called the Greens. A lady named Mrs. Seymour comes and tells them how to sell the dogs and shows them how much they should cost. It was really lucky that they had the Green Poodles around.
5. In the early days there was a frontier boy who was lonely in his cabin. He went to work every morning and every night. He had no friends at all. But as he grew up, he became very famous, and now he is one of the most famous men in the world. This is a true story and a very good one.
6. In *The Little Lame Prince* Miss Mulock writes about a little boy who was just born. There was a nurse who took care of the little baby. One day when the nurse was carrying him downstairs, she tripped and fell on top of the baby. He became very lame in both legs. I enjoyed the story very much.
7. This is a very amusing book about a little Indian girl named Pocahontas. One day Pocahontas was playing in the woods. Her father was the chief. One day his men came in with an English captain. I am sure you will like this true story.
8. Johnny is a city boy who is staying for the summer with his uncle in the country. Soon after he arrives, he goes to see his playmate that he's known for a few years. On his way he meets a man who is looking for something. Johnny finds it and the children are very grateful. He arrives at Brick's and is very eager to see his surprise.

EXERCISE 5 (pupils at board): Editing; Review of Rules

There is *one* mistake in each sentence. Write both the

wrong word and the right one, and explain orally why you made the change. Number your work.

1. She was found by a woman which made dresses.
2. I think you will agree that its a very entertaining book.
3. That gave Tusker a chance to laugh, and he sure did.
4. After the old frog had went away, the polliwog felt much happier.
5. When Dickie reached the ranch, he couldn't find nobody to help him.
6. The little penguins used to play on a iceberg.
7. I have read *Mr Popper's Penguins* three times.
8. The little colt became more stronger every day.
9. Everybody had to live in one of them tumbledown cabins.
10. I think this is the best book she has ever wrote.
11. A bright sun was shinning on the sea.
12. Henry fell and hurt hisself.
13. On their way they met a little boy whose name is Button Bright.
14. It is spring and Black Beauty and his mother gallops around the field.
15. He couldn't hardly crawl back to his mother's den.
16. Peter asked the man in the boat if he needs help.
17. When Mary Poppins came to 17 Cherry Tree lane, some strange happenings took place.
18. Before there was any radios or TV, the people used to gather in their kitchens and tell stories.
19. It's a good story for we boys who like sports.
20. I couldn't say which one of these stories are the best.

EXERCISE 6: Mechanics

Write these sentences correctly.

1. The boys in the story are Jack Fritz Ernest and Franz the youngest
2. Then a little boy cried out the Emperor has no clothes
3. I certainly enjoyed the Secret At Lone tree Cottage
4. "Whos coming with me he asked
5. This true to life story starts when the two children are invited to their cousins place in Alberta (Hint: Hyphens are needed.)
6. Well it all ended happily of course

EXERCISE 7: Sentence Construction

Rewrite, making what improvements you can.

1. It tells us where they sleep and what they eat. It tells us how they build their homes.
2. Willow Tree Village is about a rich little girl and she lived in China and her name was Mimosa.
3. My father told the cat that he wanted to fly, and the cat told him that if he wanted to fly to go to a certain place in the forest and he would find a flying dragon.
4. Rinty escaped and he had many adventures and it took him a year to return to his beloved home.
5. Dale Thompson who was on Paul Snider's case and later on captured him.
6. Black is a wild stallion. In this story we learn how he made friends with a boy named Alexander on a desert island. They were shipwrecked on this island.

STORY IDEAS

MY OTHER LIFE

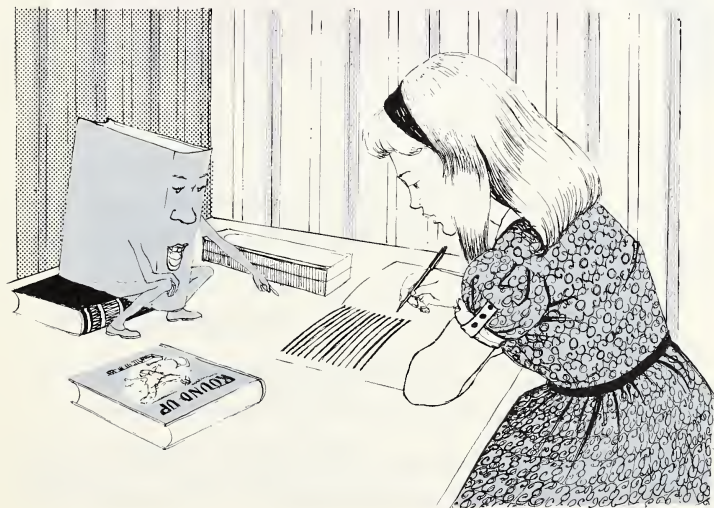
If for one day you could be a character in some book you have read, whom would you choose to be? What strange places could you visit? Whom would you like to meet? What would you do?

My Book

If you were able to write a complete book for someone your age, what would you write about? Who would your main characters be? What would they do or want to do? How would your book end?

BOOK TO THE RESCUE

One of your books comes alive and does your homework for you. This is not a dream, but it happens only once.



THE BOOK SPEAKS

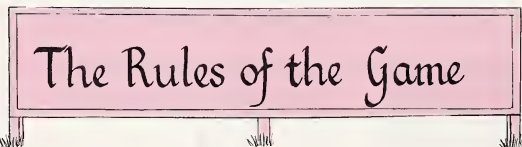
Do you think books ever object to the rough treatment they sometimes receive from young readers? What might be some of their main complaints? Do they get any enjoyment out of their hard life? When? How?

or

A book writes you a letter. (Can you think of an interesting address for a book?) He might give you an invitation to . . .

or

One of your old books that you never read any more is talking about himself. Does he have any happy memories? Where is he now? How does he feel? Does anything happen to cheer him up?



Lie and Lay

There are two very treacherous verbs that lie in wait to trap you whenever you lay down your guard. They are —

LIE . . . which means to *be at rest or stretched out*.
(She is lying down.)

LAY . . . which means to *place something*. (She is laying the mat on the porch.)

The past tense of these verbs and the forms used with helping verbs are very hard to remember. Memorize them.

LIE . . . He *lay* down to rest. He *has lain* down for a few minutes. (LIE, LAY, LAIN)

LAY . . . He *laid* his hat on the table. He *has laid* his hat there. (LAY, LAID, LAID)

Use the verb that gives the correct meaning:

1. Last Sunday I in bed until noon. (rested or placed?)
2. That poor dog is still out there in the road. (resting or placing?)
3. He left his toys all over the floor. (Are the toys resting or placing?)
4. My rubbers had there for three days.
5. Who this oily rag on my bed?
6. The Boy Scouts were a paper trail.
7. Mother was down when the phone rang.
8. Our cat loves to by the fire.

EXERCISE 8: Lie — Lay

Use the words in brackets in sentences about —

1. Indians and their dead chief (*lay*)
2. getting ready for supper (*laying*)
3. toy soldiers (*lying*)
4. an old wrecked car (*has lain*)
5. an injured hockey player (*lying*)
6. two eggs (*laid*)
7. a missing purse (*have laid*)
8. staying in bed (*lay*)
9. a new rug (*was lying*)
10. a new rug (*was laying*)

More Troublesome Verbs

According to the dictionary, what is the difference in meaning between the verbs —

bring and *take* (Do you bring something here or there?)
forget and *leave*
let and *leave*

How would you explain to a seven-year-old the difference between *teach* and *learn*?

Are the italicized verbs used correctly in the following sentences? Change them if necessary.

1. *Bring* this money down to the principal, Jessie.
2. I *forgot* my exercise book on the bus.
3. I *forgot* to *take* it to school, Miss Craig.
4. I have been *taught* to write better this year.
5. Oh, dear! I didn't *take* my purse. I *left* it on the hall table. You'll have to *take* me right back home.
6. The next time my father visits Toronto, he promised to *bring* me.
7. Will you please *leave* me do it by myself.

EXERCISE 9: Troublesome Verbs

Use these words in sentences:

1. Mother Bear . . . cub . . . was learning . . . to fish
2. I left . . . book . . . home
3. I forget . . . book . . . home
4. Father . . . took . . . restaurant . . . us
5. Father . . . brought . . . restaurant . . . us
6. leave us
7. was laying

STUDYING THE SENTENCE

In most of the sentences that you write there is one very important noun or pronoun. You can see its importance by reading this sentence from which it has been omitted:

Right now . . . is eating supper.

Immediately you ask yourself, "Who is eating supper?" Without that information you don't know what the sentence is about.

Every sentence you have written this year has had a *subject*. You can't write without subjects.

The All-Necessary Subject

Here is a story about after-breakfast doings in a typical family. It is written without any subjects. Add the necessary nouns or pronouns and place them where you think they should go.

After breakfast drove to the office. Pretty soon left for high school. Every morning takes the bus. In his easy chair was reading the morning paper. Out in the kitchen was washing the dishes. In all the other apartments were saying good-bye. Was doing my last-minute homework. Another had started.

The All-Necessary Verb

In every sentence that you write there is also a verb. It, too, has a special job as you can see by reading this sentence in which the verb has been left out: *Nellie* *potatoes*. That sentence is about *Nellie*, the subject . . . but what is she doing? Does she *like* potatoes or *hate* them? Is she going to *boil* or *mash*

them? *peel* or *bake* them? *eat* them or *throw* them on the floor? Only by using a verb can you state something about the subject. Only a verb can tell you what the subject is doing, was doing, or will be doing.

Use these subjects and think of verbs to tell what they are doing, have done, or will do. Add other words to make interesting sentences.

panther	pirates
pussy	baby
train	airplane
umpire	nurse

The Verb and Its Helpers

Besides the helping verbs that you already know (*have, has, is, are, was, were*, etc.), there are several others. You will discover some of them as you complete these next sentences. What are the missing helpers?

1. English *spoken* by about 300 million people.
2. Canadians and Americans not *speak* exactly like Englishmen but they *using* the same language.
3. your father *speak* any language besides English?
4. Millions of people in foreign lands *talk* English.
5. You *studying* English all through high school.
6. It has *called* the finest language ever spoken.
7. You *try* to use it properly.
8. you *agree*?
9. You have *reading* about the English language.

More Helping Verbs

do, does, did	can, could
shall, will	should, would
may, might	must
and combinations like —	
might have	could have
have been	will be

EXERCISE 10: Recognizing the Verb

Write the verb in each of these sentences. Include the helpers.

1. In our school library the story books are kept together.
2. All the story books are arranged alphabetically by authors.
3. Reference books may be found on other shelves.
4. Mr. Johns, our caretaker, has built us a magazine rack.
5. Our class will visit the Fraser Library this Thursday.
6. Each of us may borrow three books.
7. We must sign for every book.
8. Everyone should read a book a week.
9. We have been listing our books on a chart.
10. By Friday James Hays will have finished reading his thirtieth book since September.

Subject and Verb

The subject and the verb work together so closely and so perfectly that sometimes they can get along without any other words. Here are three subjects, three verbs . . . and three sentences!

Dawn came. Birds were singing. I awoke.

Continue these ideas by adding two or more subject-verb sentences. Make them tell a little "story". Write all sentences in your practice book.

- | | | |
|-----------------------|------------------|------------|
| 1. Cats mew. | Dogs | People ... |
| 2. Flags waved. | Soldiers | |
| 3. Fish were jumping. | Mosquitoes | |
| 4. Mary is skipping. | Jane | |

The Other Words

Very few sentences are as short as the ones you have just been writing. Other words and phrases have to be added. How do they all fit in?

The answer is very simple and may be surprising to you. With some exceptions (which you don't need to worry about), *all the other words and phrases are attached to either the subject or the verb*. It works like this:

1. A subject-verb sentence: *Boys play.*
2. The same sentence with *The boys in our class* play
added words: *softball in the gym every*
Tuesday.

The subject of both sentences: *boys*

Words and phrases attached to the subject of 2:

the boys
boys in our class

The verb in both sentences: *play*

Words and phrases attached to the verb in 2:

play softball
play in the gym
play every Tuesday

Adding to the Subject and the Verb (oral)

Build longer sentences using these subjects and verbs:

Clouds were gathering.

Wind was blowing.

Children ran.

In your practice book add words to lengthen these sentences:

Flies were buzzing.

Men are working.

Baby sleeps.

Nobody spoke.

Somebody was moving.

Girls laughed.

Lunch will be served.

Everybody was talking.

EXERCISE 11: Building Sentences

Arrange these words and phrases to form a sentence.

1. Subject: airplane Verb: was flown
Other words and phrases: by Orville Wright, the, in 1909, first
2. Subject: Leonardo da Vinci Verb: had tried
Other words and phrases: a winged machine, to design, many years ago, a famous Italian
3. Subject: inventor Verb: was
Other words and phrases: this, in his attempts, unsuccessful, great
4. Subject: man Verb: can fly
Other words and phrases: with wings, no, like a bird

The Whole Sentence

Every sentence has two parts:

Part 1: the *subject* plus all that is attached to it;

Part 2: the *verb* plus all that is attached to it.

Part 1 tells whom or what the sentence is about.

Part 2 states something about the subject.

Part 1 is called the COMPLETE SUBJECT.

Part 2 is called the PREDICATE.

COMPLETE SUBJECT + PREDICATE = SENTENCE.

EXERCISE 12: Recognizing Subject and Predicate

A. (oral)

Find the verb in each sentence. Include helpers.
Find the subject noun or pronoun.

What are the complete subject and the predicate?

1. You use arithmetic many times a day.
2. Every clock in your home numbers the hours.
3. Each hour consists of sixty minutes.
4. That calendar on the wall works by a kind of arithmetic.
5. Those green dollars in your father's wallet may buy food for you.
6. Your busy mother needs arithmetic to bake a cake.

B. (written)

On one line write the complete subject. (It may be only one word.) Underline the subject noun or pronoun.

On the next line write the predicate. Underline the verb. (Don't forget helpers.)

1. Several new girls have joined the Girl Guides.
2. We meet every Thursday night in the church hall.
3. All Guides must wear the proper uniform.
4. The patrols in our troop are named after birds.
5. Each patrol elects its own officers.
6. Beginners are taught the Guide promise and laws.
7. You can earn badges at Guides.
8. Does Mary belong to the Guides? (Don't forget the helping verb in this one.)

THE EXPERTS REPORT

In Unit Six you took part in "round table" panel discussions. Not all forums are carried on in the same way. Sometimes people who have studied a subject report as a group. Each "expert" takes different points or a *sub-topic* and gives a short talk. Afterwards the speakers ask one another questions or answer those asked by members of the audience or by the chairman.

What sub-topic would you choose if you were an expert on a panel giving advice on *The Care of Pets*? What might be some of the sub-topics for a forum on *Indoor Party Games* or *Safety Everywhere*?

Choose panels to do research, if necessary, and report to the class. First, of course, the speakers must hold a meeting with their chairman to select a subject and decide how to share it among them. Many Grade Five panels select a chapter or a section of a textbook to introduce or review. Others favour a subject that is especially appealing or well known to them, such as —

Holidays in Other Lands	Strange Pets
Romantic Lands	Our Town
Bible Heroes	Canadian Sports
How to Be a Good Ten-Year-Old Citizen	Good Ways to Pass the Time
Marvels of Science	Insects
Our Hobbies	Believe It or Not
The Biggest in the World (mountain, city, desert, building, etc.)	

Panel members sometimes read their speeches; more often they talk to the audience. Read or not, the words should always sound like those of a person talking. Copying from a book may lead to a dull speech. It is best to take notes and express the ideas in your own words. It is also wise to make use of pictures, maps, samples, or drawings on the board. Audiences like to look at things.

If you speak for longer than two minutes, your chairman may stop you. There must be time at the end for the audience to ask questions.

Maybe another class would like to hear some of your “experts” reporting.

JUDGING A SPEAKER

1. Did he keep you interested?
2. Did he speak so that you could hear and understand easily?
3. Did he stand quietly without fidgeting?
4. Did he look at his listeners or did he keep his nose buried in his notes?
5. Did he speak naturally or did his talk sound as if it had been copied from a book?
6. Did he use good English?

ARE YOU ALWAYS A CANADIAN?

In Slurland they say —

Whatcha gonna gimme? A pitcher?

Didja gitcher book from the libr'y?

Thish year I wanna go.

Whereja putcher yella umbrella?

I dint see yat (or dat) fil-lum.

I astim if the childern were awright.

We alluz mish yuh inna winner.

Wazza poppulation of Tranna?

In Canada we say —

What are you going to give me? A picture?

Did you get your book from the library?

This year I want to go.

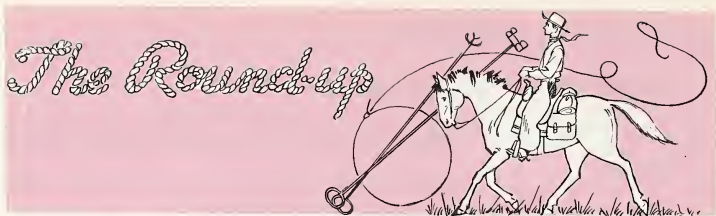
Where did you put your yellow umbrella?

I didn't see that film.

I asked him if the children were all right.

We always miss you in the winter.

What's the population of Toronto?



A.

Write properly the *nine* words in this book review that are in need of capital letters.

Charlotte's web is the most charming fantasy I have ever read it tells the story of a little girl, Fern, and Wilbur, her pet pig he is about to be sold but his barnyard friends rescue him a wise old spider called Charlotte weaves a web over his sty and writes *Some Pig* right in the middle of it when people see this amazing web they think it is a miracle young Wilbur becomes famous and thousands come to see him at the County fair although the ending is sad for Charlotte dies all alone the rest of the book is full of fun if you want a truly enchanting story this is it.

B.

Combine these into one tight sentence:

1. This book shows you how to take care of sick goldfish. You will learn how to clean goldfish tanks. You will also find out how to grow plants in the tank.
2. *The Eskimo Twins* is about Eskimos. There are two children. One is a boy and the other a girl.

C.

If the word in *italics* is correct, write C in your practice book. If not, make the necessary correction.

1. There they met an old gypsy *which* told their fortunes.

2. Phil Stong has never *written* a better book.
3. Billy and the stallion *dashes* through the wood.
4. There *are* many good stories in this collection.
5. The grandmother told Anna and *her* a strange story.
6. When you come to the end of this story. *You* will be sad that it is over.
7. I am sure you won't find this book *too* difficult.
8. The old muskrat said he would *take* him to the feeding place.
9. Since he didn't know *anything* about the accident, the police let him go.
10. The baby squirrel ran to his mother and *asks* her about the strange light.
11. He said that I *could* go.
12. Alice *lay* in the ravine for eight hours.
13. This book *learned* me the rules of basketball.
14. This book is so popular that it is almost *wore* out.

D.

On one line write the complete subject. Underline the subject noun or pronoun.

On the next line write the predicate. Underline the verb.

1. The two boys were playing marbles.
2. That poor bird has hurt its wing.
3. Every white daffodil near the house is blooming now.
4. Somebody has eaten my jam sandwich!
5. You can find the information in this book.
6. Those bandits were captured by the police in Ottawa.

E. (oral)

1. How can you tell a noun from a verb?
2. How can you tell an adjective from an adverb?
3. What do pronouns do? What are some common ones?
4. Give eight common joining words.

F. (oral)

What is each word in the following sentences? (*The* is an adjective.)

1. I wept bitterly.
2. Mother washed the dirty stockings and skirt.
3. After they finished supper, Jerry left immediately.
4. She gave me three crisp cookies.
5. Little Scotty dug furiously.
6. Then they fled quickly before the angry owner saw them.

G.

Who can explain this rule?

The verb must agree with the subject in number.

Is the rule being followed in these sentences?

1. They is practising their duet.
2. Dolly and Lucy were laughing quietly.
3. Mother and Father has left.



RAINY DAY SNAPSHOTS (See page 210)

You may use this as a beginning and ending sentence:

It is raining in town.

For the middle sentences select five or six subjects from the following or of your own choice.

drops, trees, bird, road, gutter, eaves, raincoats, umbrellas, workman, policeman, lady, taxis, bus, faces, collars, newspapers, children. I

Add vivid verbs, picture-words, and phrases to form a series of short interesting sentences. If you wish, begin each sentence on a new line in the manner of a poem.

Note to Teachers — Unit Nine

To make the most of this unit, take both parts, the creative activities and the review exercises, in conjunction. By so doing you can relate the writing to the instruction as illustration while the instruction may improve the writing. This method will also permit the pupils to have a day or so near June closing to assemble their magazines and make them presentable.

If you are enthusiastic, many pupils will complete a sizable and attractive magazine containing six or more stories and reports. Do not feel constrained to correct all of these. You can manage several stories in one brief session with a capable writer and get around the class several times during the writing sessions. Make it plain that for the most part each writer should be on his own.

The latest writing of the pupils should be compared with their work in September. Discuss with each pupil the improvements he has made and indicate how he is beginning to master some of the mechanical skills. Leave him with the impression that writing, for all its hazards, is a rewarding study and that teachers are keenly interested in every sign of progress, effort, skill, and originality in their pupils.

Unit Nine

You: Writer, Editor, and Publisher

5489 Mackay Avenue,
Cote St. Luc, Quebec,
May 6, 19.....

Dear Derek,

Thanks for your letter. I told Dan about your new king-size bicycle and he wished you happy riding. I'll see it when I come to the country this summer. It won't be long now!

The BIG thing that is happening in school these days is . . . MAGAZINES! Everybody is writing one. We have to write two stories and a report plus anything else we want. The language book helps us to get ideas and Mrs. Horner has added some suggestions of her own.

I am an Advisory Editor . . . ahem! That means that I help others with their proof-reading. They check my work too. We have until the last week in June to finish. I am going to ask Dad if I may use his type-writer. Mrs. Horner said I might type a couple of stories, but she thought I would be better off with the old pen and ink.

I have a good idea for the cover and am calling the magazine *Joe's Journal*. I'll let you read it free. Big of me, eh? I already have the first story done and am rewriting the second.

Good-bye for now. Don't run over any old ladies.

Your writin' pal,

Joe

YOUR OWN MAGAZINE

Joe's letter explains what is expected of you in this unit. Write on *at least* three topics, each from a different section. What else you do is up to you.

To help with the proof-reading and editing, it may be useful to have Advisory Editors. Try very hard to hand in "copy", as it is called in magazine offices, that is free of little slips. See the check list for proof-reading on pages 81 and 82.

MAYTIME AND MAGIC

THE LITTLE ROAD

Read this first verse of a poem by Nancy Byrd Turner. The middle verses tell of all the delightful springtime sights and creatures the writer saw during the walk. In the last verse the road brings the wanderer home as dusk begins to fall.

A little road was straying
Across a little hill.
I asked, "May I go with you, Road?"
It answered, "If you will."

From "The Little Road" from *Magpie Lane*,
by Nancy Byrd Turner. Published by
Harcourt, Brace and Company, Inc.

Write the whole story as if you were the person. Use bright colour-words. Some of the growing things and animals you see might greet you happily. What are they doing? Try to make your readers feel carefree and spring-like.

Avoid *then*. Instead you might say, "On we skipped until . . . ", "Further on . . . ", "For a while . . . ", "Next we passed . . . ".

WORMING AROUND (OR BUZZING, CRAWLING, HOPPING Around, etc.)

What insects or very small creatures may be seen in the garden these days? (Not birds) What are they doing? Do they have any fun, do you think? Pretend you are such a creature, Wally Worm or Betty Bee, perhaps. Tell what you did or what happened to you one sunny May day. Did you meet any friends? Did you have a narrow escape?

SAMMY COMES TO SCHOOL

Exhausted Sammy Sparrow tells about his escape from a classroom. How had he come to stray there? Was he frightened or did he rather enjoy swooping about making the youngsters duck and squeal? Where did he soar and perch? Would he know the names *blackboard*, *globe*, *flagstaff*, *light fixtures*? How might he refer to them? What did that big lady do, and the boy with the long stick? What was that hard invisible stuff that kept him, fluttering and pounding his wings, from escaping?

If you wish, you might be a pupil (yourself, of course) telling the story, or you might change the bird to a mouse or dog.

Try to tell the story without using the verb *fly-flew-flown*. Synonyms for *frightened* are *alarmed*, *terrified*, *nervous*, *startled*.

EYES FOR MY MASTER

You are a seeing-eye dog taking your master from his home to his place of work. It is a warm and clear day in May and you are sorry that he cannot enjoy all the pleasures of springtime. You lead him by places where he can enjoy the day through his senses of hearing and smell.

You might write this as a monologue; that is, *every word* must be what the dog is saying. For example, you might start like this:

Follow me, my master. I'll take you safely there. Be careful, now. Here's the curb.

MY REPORT CARD

With what feelings and thoughts did you wait your turn? Was it what you had expected or a pleasant surprise? In what way? What did your parents say later?

You might use a "flashback" for this story; that is, start as you are entering the house, report in hand, and then return in memory to the time when the cards were given out. Having told that part, you can then come back to yourself at home, about to give the report to your mother.

MINDING THE HOUSE

Are you sometimes left alone to mind the house or younger children? Do you remember the first time? (Or could you imagine it?) What happened? Any callers or telephone messages? Did you have any fears or alarms? Any mysterious creaks, thumps, scratching noises, or rattles? Were you asleep when your parents returned or did you report, "Everything in order"?



MINIATURE ME

When and where did you spy the strange blue toadstool that led to this amazing adventure? Why did you take a nibble? What sensations did you feel as you began to shrink until you were no bigger than . . . ? What delightful or frightening experiences did you have in your tiny state? How did you return to your proper size? Did you ever find the magic toadstool to try the experiment again?

MY FAVOURITE HOST (OR HOSTESS)

Whom do you like best to visit? Where does he live? Is his place much different from your home? What does he do to make you feel welcome? How does he entertain or instruct you? Has he an interesting job or hobby to talk about or show you? Has he any treasures or curios? Where do you sleep? Is the food tasty or made especially attractive for you? Does he usually give you a present? What do you say to him on leaving or when you write your thank-you note?

MAGIC CLEAN-UP

Early one Sunday morning in May you note that the yard is looking unusually spruce and fresh. In a clump of tulip shoots you find a tiny wand with a tag on it reading, *Wave-It, the Clean-up Wand*. You discover that it works. How? You trot up and down the street making all the changes and improvements you wish. What do you do? Are the neighbours surprised? Replace your wand where you found it and don't tell a soul!

Adverbs and phrases: immediately, at once, in the twinkling of an eye, right before my eyes, to my delight, mysteriously, magically.

Substitutes for "wave": The wand would work if you *pointed, bobbed, or flicked* it.

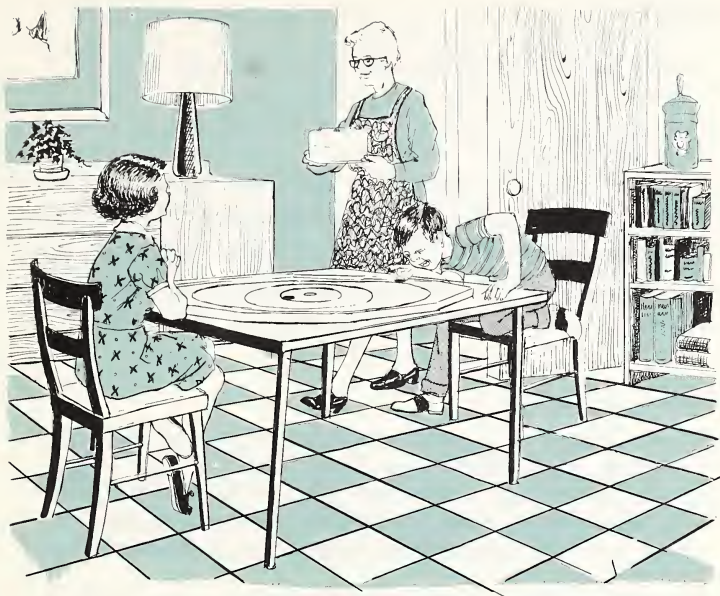
FORGOTTEN

The skis, the toboggan, and the skates, now stored away (where and how?) and gathering dust and cobwebs, are arguing heatedly about who gave their young master most fun during the winter. They consider it unfair to be neglected after their months of loyal service. What does the wise old Parka, reeking of moth balls, tell them to cheer them up?

Possible opening: How dark and stuffy it was in . . .

A TRUE INCIDENT

Write about anything that really happened at home, at school, in the playground, in a store, on a bus or train — any incident that you think might make a good story for your classmates to read. You may exaggerate a bit, of course.



WHEN MY GRANDCHILDREN COME TO VISIT ME

What will you do to make sure your grandchildren have a pleasant visit? What special treats, entertainments, or excursions will you plan? Will you invite other children over? How late will you let them stay up? If they mistreat your furniture or mar your floors, what will you do? Are you afraid you might spoil them? Would you like to live alone in a little house and be visited by numerous lively grandchildren?

You will have to use the future tense with *I shall* or *we shall* several times in this story; there is no very good way to avoid the repetition. Using *will* won't help. However, do try not to *begin* too many sentences with these words.

ARTICLES

A report in a magazine is often called an article.

CLASS NEWS

This article was taken from the Class News section of an all-grade magazine at Dunrae Gardens School, Mount Royal. It may give you ideas for a report on the activities of your class. Notice that there are six short paragraphs and a closing "tag" line. Why six?

MISS CRAIB'S GRADE V

During the year we have welcomed Beverley Plampied and Grant McGiffin from Van Horne School, Phillip Rossy from Logan, and Marie Sutton-Brown from Courtland Park. We are sorry to be losing Jo-Anne Hawley and Dick Vaughan. Jo-Anne is going to North Bay and Dick to Vancouver.

On the whole we kept fairly healthy. John McBain had a short trip to the hospital as did Billy Proctor. Most of us missed a few days because of sickness but we all are now in satisfactory condition.

We had a great year in sports. Tom Hendry was on the town Pee Wee Team that won the city championship in hockey. Dick Vaughan and Colin McKinnon also did well by making the All-Star Team. Recently the class challenged the other Grade Five to a baseball game and won. Later we took on a Grade Six team and again came out victorious.

In January we welcomed George Timbury from Cape Breton, Nova Scotia. Since joining us George has given his class talk and thus we learned extra information for geography. One of the best class talks was given by Peter Kay. The topic was *The Olympics*. Peter told us the history of this world sport meet and how Canada performed last year.

The most amusing class activity was our skating party in January. With the help of Barbara Chadwick, Betty Torunian, and Suzanne Weir, Miss Craib learned to skate! Ross Stuart also gave good instructions from the sidelines. Suzanne, by the way, won a trophy at the local Skating Club as runner-up in "Most Progress" during the year.

The following people are working hard with the Drama Group: Colin McKinnon, John McBain, Ross Francis, Marie Sutton-Brown, Susan Zuker, and Phyllis Gordon. You'll be seeing them soon in their play.

All in all it has been a busy and fun-filled year.

Ross Stuart and Dick Vaughan

It might be wise for you to select one item of school or classroom news rather than to try to summarize the year's activities. You might report on a recent visit, talk, lesson, assembly, party, or special activity.

SUBJECT REPORT

Suppose someone from another country knew nothing about what you study in school. How would you explain what you do in reading, English, physical education, French, science, etc.? Choose one subject only. How often is it scheduled? (*See dictionary.*) What texts do you use? What commonly happens during a lesson? Do you consider it a particularly important subject? Why? What are some of the main facts or skills you learn?

This might be done in the form of a letter.

Note: The names of subjects are not capitalized unless they come from the name of a country (English, French).

INTERVIEW

Give the results of an interview with a new pupil or of a telephone conversation with someone who is away sick. What information would a reader like to have about the person you interview?

KNOWLEDGE OR SKILL

Do you have some information or skill that you have gained through reading or travel or practice outside of school? Might it be interesting to your classmates? Write about it.

ODDS AND ENDS

1. An announcement (See page 16.) for —

a field day	a fireworks display
a spring concert	a Wolf Cub hike
a recital	a contest
a sale	an exhibit
2. A review of a favourite book, movie, or TV programme. If you choose a TV programme, give its correct name and mention the performers, channel, and time. If you choose a movie, again name the performers, and mention when and where you saw it.
3. Under such a heading as *Here and There*, *Around the School*, or *A Reporter's Notebook* write three or four brief news items that might be interesting to your classmates. (See pages 40 and 55.)
4. In the form of a list (See page 162.) explain how you would make or do something.

or

List in a column with a heading some facts you have been reviewing in school recently.

5. Write a letter to yourself as editor of your magazine from one of your classmates. He likes the magazine. (Why?) Enclose a cheque for \$2.00 for a yearly subscription. (You might include the cheque in the magazine as proof.)

VERSE TIME

WONDERING

Here are parts of the first and last verses of a poem written by a Grade V class. Maybe you could complete them and add a verse or two of your own.

I wonder why the grass is green
And why the leaves are, too;
I wonder
And why

Two verses missing

I'm always, always wondering
My mind flies off on wings.
I wonder why I wonder
About

(Suggested by *I Wonder* by Jeannie Kirby
in *Come Follow Me*, Evans Bros.)

SPRINGTIME

What do you see and hear in June? How do you feel?

or

Write the words to the song that some bird is singing.



MARY'S LITTLE COLD

Complete the following — (Only the 2nd and 4th lines rhyme.)

Mary had a little cold
Not very big or strong
But everywhere (no rhyme)
..... (rhymes with 2nd line)

It followed her to school one day,
A naughty thing to do,
And made

It wandered into Molly's eyes
And
Then it jumped to Bobby's
And

Poor John developed
And Jim developed
Then Jennie

The moral of this little verse
Is very quickly said;
Instead of causing
Mary should have

YEAR-END ROUND-UP

Part One: Word Sense

1. Words belong to families which can be told apart by the work they do.

Discussion 1

- (a) What are the names of the six word families you have studied this year?
 - (b) What work does each family do?
 - (c) Give examples.
2. Many words may be used in different ways:
Place it over there. (verb)
This is my *place*. (noun)
I arranged the *place* cards. (adjective)

EXERCISE 1

Write each italicized word and tell what it is:

- (a-1) They *fight* all the time.
- (a-2) They seem to enjoy a good *fight*.
- (b-1) The *blue* sky was cloudless.
- (b-2) *Blue* is my favourite colour.
- (c-1) What is your *name*?
- (c-2) *Name* the capital of Ontario.
- (d-1) Mother uses *soap* flakes.
- (d-2) Did you *soap* your face?
- (e-1) We will *fine* you five cents.
- (e-2) He paid his *fine*.
- (f-1) I have *one* dollar.
- (f-2) Which *one* do you like?

3. NOUNS were probably the first words ever used by man. Without them language would be almost impossible. Why?

Often, though not always, you should use the noun that gives the reader the most information. A vague *man* might be a *driver*, *mechanic*, *passer-by*, or *owner*; a *friend* might be *Susan*; an ordinary *dog* might be a *spaniel*, or a *terrier*, or *Spot*.

Discussion 2

Change each of these nouns to one that gives more information:

road, tree, flower, woman, building, lake, cat, house.

4. VERBS are life-giving words, the words that will usually help you most to make a sentence come alive.

Discussion 3

Change the following verbs to give the sentences more life:

- (a) The hikers *walked* wearily on.
- (b) Mother *went* around the room dusting.
- (c) The angry truck driver *looked* at me.
- (d) Now the fire *was burning* merrily.
- (e) The little terrier *bit* at my heels.
- (f) The wind *blew* the leaves about.
- (g) Gregg *finished* his lunch swiftly.
- (h) Furiously he *threw* his bat away.
- (i) The frightened child *sat* on the steps.
- (j) Eagerly she *took* the candy from me.

- (k) She *walked* slowly around the park.
- (l) The plane *passed* overhead.
- (m) The beaten cur *went* into a corner.
- (n) "I want to go home," she *cried*.
- (o) One tree *was* in the yard.
- (p) He *got* out of the boat.

5. PRONOUNS make language simpler and pleasanter to read and hear. They help you to avoid repetition and clumsy wording.

Pronouns that young writers should try to use more often are:

one, ones, some, others, another, this, that.

EXERCISE 2

Write the pronoun you would use to avoid the italicized repetition.

- (a) Mother wanted yellow buttons but I liked the pink *buttons* I had seen.
- (b) She received many presents but the *present* she enjoyed most was breakfast in bed.
- (c) Jim took one path but Myron followed *a different path*.
- (d) It was raining heavily all day. *The heavy rain* kept me indoors.
- (e) I admired her shoes and wanted *shoes* like them.
- (f) First we put out the fire. After *we had put it out*, Dave and I cleaned away the rubbish.

6. JOINING WORDS give language an easy "flow". They help you to avoid writing always in short sentences. Many joining words are called *conjunctions*.

EXERCISE 3

Join these sentences by using the most sensible or suitable of the given conjunctions or joining words. These words often come at the beginning of a sentence.

- (a) Andy was racing up the stairs. He bumped into me.
(*as, after, whenever*)
- (b) My brother sometimes loses his temper. We usually get along well. (*when, although, if*)
- (c) The noon whistle shrilled. We stopped for lunch.
(*as soon as, until, while*)
- (d) Dad fetched water. Mother and I unpacked the basket. (*whenever, while, when*)
- (e) I passed the gate on the way to school. The brute snarled at me. (*before, because, whenever*)
- (f) We played outside after supper. It grew dark.
(*when, until, since*)
- (g) I was exhausted. I could hardly stand up. (*and, when, so . . . that*)

7. ADJECTIVES AND ADVERBS give interest and exactness to your expression.

Adjectives describe nouns or pronouns by telling *what kind of* or *how many*.

Adverbs make the idea of the verb clearer by telling *how, when, or where*.

If you use many adjectives and adverbs you may “overload” a sentence with detail so that it seems “heavy”.

Discussion 4

Add an adjective to each noun and an adverb to each verb:

- (a) The bricklayer climbed the ladder.
- (b) The girl smiled at the baby.
- (c) The sun sank behind the hill.
- (d) The squirrel chattered at the collie.

EXERCISE 4

Write each word and tell what it is (*a* and *the* are adjectives):

- (a) Sally wore a white dress.
- (b) The poor animal whined softly.
- (c) Father gave me two dollars and ten cents.
- (d) After Dave left, I angrily showed them the empty tin.
- (e) They fled quickly before the furious owner spied them.

Part Two: Sentence Sense

1. THE MAIN WORDS

To be a sentence a group of words must contain a *verb* and a *subject*, usually a noun or a pronoun.

Discussion 5

What is needed to complete each thought, a subject or a verb?

On this dangerous coast has been built to warn ships.
Every few seconds the great light. Its brilliant beam for
many miles. Stands on Pine Point. There a great cliff
out into the sea. Picnickers to Pine Point. Eat on tables
around the base of the great beacon.

2. THE TWO PARTS

Every sentence contains two parts:

the complete subject (the subject and all the words attached to it)

and

the predicate (the verb and all the words attached to it)

(subject) (verb)

This great inland *harbour* // *is situated* on an island in
the St. Lawrence River.

complete subject

predicate

EXERCISE 5

On one line write the complete subject. Underline the subject noun.

On the next line write the predicate. Underline the verb.

- (a) The Indians of North America came originally from Asia long ago.
- (b) The two continents were joined in those days.
- (c) Men could walk from Siberia to Alaska.
- (d) These hardy travellers gradually spread south and east.

3. SENTENCE RECOGNITION

Being able to pick out subjects and predicates may help you to recognize and mark the sentences you write. However, very often your expressions will be too complicated. The best way is to read everything aloud carefully and let the ideas tell you where to stop and start.

Remember —

- (a) Many sentences begin with a pronoun — *he, she, it, they, I, we*.
- (b) Conjunctions join. Any sentence that begins with a conjunction (*when, as, while, etc.*) will have more than one part. It will “go on”.

EXERCISE 6

Write the first two words of each sentence. Write the two sentences that are not statements, using the proper stop marks.

One event I am looking forward to this summer is our annual corn boil we always have one every August at Uncle Dave's farm when the great pot of salted water has started simmering on the stove we all troop out to the field to pick the fresh ears corn is sweetest right after picking in about twenty minutes the luscious ears are cooked and Aunt Amy is passing them out with tongs we roll them in butter and sink our teeth into the tender kernels with sighs of joy all that is needed for a perfect meal are thick slices of Aunt Amy's crusty bread with strawberry jam don't you wish you could join us hurry up, August I'm hungry right now.

Part Three: Sentence Construction

A good practical sentence is one that says what is necessary in tightly-knit and well-chosen words.

1. TIGHT CONSTRUCTION: COMBINING SENTENCES

And and *so*, while very useful conjunctions, may lead to loose rambling construction. Often you may be able to leave them out entirely and start a new sentence. At other times you may be able to use a better joining word.

Improve this sentence. When you have finished, check with the example printed upside down.

In March the class wanted to raise money for the Red Cross and so we elected a committee and they collected old books to sell.

In March the class wanted to raise money for the Junior Red Cross. We elected a committee who collected old books to sell.

Listing ideas and using an *appositive* (See pages 155-156.) will sometimes help you to tighten your construction.

Tighten the construction of these sentences and then check with the method shown upside down.

The Red River is the largest one in the Canadian prairies. It rises in Lake Traverse in the United States and then it flows through Manitoba. Finally it empties into Lake Winnipeg.

The Red River, the largest one in the Canadian prairies, rises in Lake Traverse in the United States, flows through Manitoba, and finally empties into Lake Winnipeg.
(item 1)
(item 2)
(item 3)
(appositive)

EXERCISE 7

Rewrite these loose or jerky sentences as well and as briefly as you can.

- (a) Saskatchewan is one of the three prairie provinces and it was named after an Indian word and it means "swiftly running".

- (b) Regina is the capital city. It is in the southern part of the province. It has a population of around 75,000.
- (c) Another important city is Saskatoon. It is in the central part. Then there are Moose Jaw, which is in the south, and Prince Albert. Prince Albert is furthest north. (Hint: Change *city* to *cities*.)
- (d) If you visit Saskatchewan, you will see great wheat farms and there are also dairy farms. Uranium is now mined there. Saskatchewan has beautiful vacation spots such as Prince Albert National Park. (Hint: What will you see?)

2. AVOIDING UNNECESSARY REPETITION

What are three ways to avoid repetition? (See pages 124-126.)

EXERCISE 8

Decide what repetitions are clumsy and then rewrite the following as well as you can.

- (a) Every May my father and I go fishing. We go to a lake near St. Donat and we get a boat from a farmer. We also get some worms. We fish all day and sometimes we get five or six good fish.
- (b) Jack came to bat and he got a hit and then Eldon came to bat and he struck out. Then Harry came to bat and he got a hit and Jack got a run.
- (c) We went downtown to buy the material for my costume. We went to the first store and they didn't have what we wanted and then we went to another store and they had just what we wanted.

Part Four: Sentences In Order

Discussion 6

- (a) What is a paragraph? How do you indicate the start of a new one?

- (b) If you write a report or story in one paragraph, what are the three parts of that paragraph? (See page 36.)
- (c) What questions should you answer almost as soon as you start to write? (See page 36.)
- (d) What are some of the ways to catch a reader's attention at the start? (See page 189.)
- (e) How does the beginning of a story differ from that of a report? (See pages 64-65.)
- (f) In what three kinds of order can sentences usually be arranged? (See page 40.)
- (g) In what way is an ending *sometimes* like a beginning? (See page 40.)
- (h) What is a *conclusion*? (See dictionary.)

Discussion 7

In what order would you place these sentences? (a) is correct.

- (a) If you own a pet dog, you must feed it carefully.
 - (b) The bones may stick in its throat.
 - (c) An older dog should be fed only once a day.
 - (d) Usually they are fed from three to five times a day.
 - (e) This feeding should come towards evening.
 - (f) A dog that is well fed will repay you many times in friendliness and good company.
 - (g) Puppies need a great deal of food, including milk, raw eggs, dry biscuits, and chopped meat.
 - (h) Always keep a pan of fresh water in a handy place for it.
 - (i) Never offer it starchy foods, chicken or fish bones.
- (Hint: Which come first in *time*, puppies or older dogs?)

EXERCISE 9

Write the letters in the order in which you would place these sentences. (a) is correct.

- (a) Most Japanese homes are quite different from ours.
- (b) There are no chairs, sofas, or beds.
- (c) Today many Japanese live as we do but like to keep some of the old simple ways.
- (d) They are low wooden buildings, very light and airy.
- (e) People sit on the floor and eat at low tables.
- (f) Sometimes large windows stretch from wall to wall.
- (g) The inside walls are often paper screens.
- (h) The only couch is a quilt, the only pillow a wooden block.
- (i) These are painted with pretty scenes and slide from side to side.
- (j) Very little furniture is used.

(Hint: Which is more important, the walls or the furniture?)

Part Five: Usage and Punctuation

Discussion 8

Correct any mistakes in these sentences.

- (a) He doesn't want any.
- (b) My shoes were a size larger than the other boys.
- (c) We have a cottage on Lake St Joseph.
- (d) The captain was wearing a old dirty sweater.
- (e) My favourite hostess is my mother's sister, aunt Eleanor.
- (f) My favourite book is the Mystery of the cave.
- (g) We played baseball in Elm park.

- (h) Gale climbed into the bus and gave me a surprised look.
- (i) Mother and Father was born in Poland.
- (j) "You were wrong," I told Terry.
- (k) If a farmer needs advice, they can always get it at Dad's office.
- (l) It was a well-trained dog that followed at its master's heels.
- (m) A man, his wife, and a baby was in the wagon.
- (n) I surely did the right thing that time.
- (o) My last year's jeans are worn out.
- (p) The second helping tasted more better than the first.
- (q) It was so dark that I couldn't see nothing.
- (r) I didn't find any money their.
- (s) Everybody was just too tired to move.
- (t) "If your coming, you had better hurry," called Mother.
- (u) "I'll take you home if you don't behave," he scolded.
- (v) He and Ernie were arguing noisily.
- (w) They couldn't tell Sandy and I anything.
- (x) As I past the house, I saw a light flashing.
- (y) When Dr. Bray left, Dad said that he feels better.

EXERCISE 10

Write these sentences putting in the forty-two missing capitals and punctuation marks.

- (a) They live at 482 greenway road north york ontario (8)
- (b) I asked jimmy the boy who lives next door but he couldnt tell me (5)

- (c) Mother replied well your father will have to look into this (6)
- (d) My sisters face was covered with spots this looks like measles said dr eldon. (9)
- (e) I was born on october 3 1949 in berlin germany. (6)
- (f) Whos going to the game asked dad. (5)
- (g) He is a good looking man with curly hair blue eyes and a ruddy complexion. (3)

EXERCISE 11

- (a) Write sentences using the *ing* form of each of these verbs: *come, stop, swim, make*.
- (b) Write sentences using these verbs (in the correct form) with a helping verb: *come, do, see, go, eat, give, take, know, write, pass*.



Index

Certain items are repeated so frequently in general review exercises that listing all page references became cumbersome. For further listings see *Mechanics* or *Usage*. Particular homonyms and items such as *a — an, of — off, are — our* appear in general proof-reading exercises. Irregular verb forms are studied under *Tense*.

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Summary of Objectives for Grade Five

Facility in language comes only after a slow growth of very many inter-related skills. Therefore, most of what you read here will have been met in earlier grades and will be reviewed in years to come. The main differences between one year's work in language and the next lie in the motivating factors, the difficulty of the illustrations and exercises, and the expectations of the teachers. Arousing interest and stimulating and directing practice are the broad aims of this text.

Creative and Practical Writing

1. *Planning and writing:*

- (a) personal experiences;
- (b) realistic and fanciful stories;
- (c) news stories and descriptive reports;
- (d) announcements, news items;
- (e) descriptions;
- (f) friendly letter, social note, and business or official letter;
- (g) co-operative reports after research;
- (h) individual reports after research;
- (i) lists, notes, summaries, records, etc.;
- (j) reviews and opinions;
- (k) a co-operative magazine and long story;
- (l) an individually written "book";
- (m) verse.

2. *Paragraph structure:* understanding that —

- (a) a paragraph consists of a number of sentences about *one topic*;
- (b) the beginning of a paragraph should —
 - (1) explain *whom* and *what* the paragraph is about and, if necessary, *when* and *where* the circumstances are taking place;
 - (2) be concerned with the *first thing*, *main thing*, or *whole thing*;
 - (3) be brief;
 - (4) interest the reader;
- (c) the middle of a paragraph should —
 - (1) develop the main idea or topic in a sequence of time, place, or importance;

- (2) include interesting and pertinent detail;
- (3) avoid loose rambling sentences, monotonous sentence structure, and clumsy repetition;
- (d) the ending of a paragraph should be conclusive and brief;
- (e) one groups related sentences in paragraphs.

3. *Sentence structure:*

- (a) recognizing "short" and "long" sentences;
- (b) avoiding run-on sentences and the over-use of *and*, *so*, and *then*;
- (c) combining facts into one concise statement;
- (d) listing;
- (e) using joining words to combine sentences and understanding that the joining word may come in the middle or at the beginning of the sentence;
- (f) using an appositive to write concisely;
- (g) understanding the relationship of subject and verb and complete subject and predicate;
- (h) understanding that "the other words" in a sentence are attached to either the subject or the verb.

4. *Vocabulary:* using —

- (a) words that give a clear and vivid picture;
- (b) synonyms for common verbs and adjectives;
- (c) words that appeal to the senses;
- (d) unexpected words;
- (e) "particular" nouns and verbs instead of "general" ones;
- (f) substitutes (pronouns) to avoid repetition — *one*, *some*, *others*, *another*, etc.;

5. *Editing:*

- (a) analyzing ungrammatical, incomplete, or confused writing; reasoning;
- (b) tightening sentence structure;
- (c) revising repetitious writing.

Usage, Mechanics, Terminology

1. *Troublesome homonyms, and words that sound or look nearly alike:*

they're — there — their, two — too — to, your — you're, its — it's, are — our, of — off, no — know, here — hear, through — threw, etc.

2. *Usage of verbs:*

- (a) using the right number: *is — are, was — were, doesn't — don't*, etc.;
- (b) keeping to the right tense;
- (c) using the proper form of irregular verbs;
- (d) recognizing and using participles;
- (e) distinguishing between *teach* and *learn*, *bring* and *take*, *forget* and *leave*, *lie* and *lay*.

3. *Usage of pronouns:*

- (a) *I — me, he — him, they — them*, etc.;
- (b) making the pronoun agree with “what the reader has in mind”;
- (c) using correct number;
- (d) using *who*, *which* and *that* as joining words;
- (e) avoiding confusion in the use of pronouns.

4. *Usage of adjectives and adverbs:*

- (a) *good — well, sure — surely, perfect — perfectly*;
- (b) avoiding the double negative;
- (c) *these — those — them*.

5. *Indenting and spacing:* paragraphs and letters

6. *Capitalizing:*

- (a) the first word of a sentence;
- (b) the pronoun *I*;
- (c) specific names, titles, etc.;
- (d) initials, headings.

7. *Punctuation:* use of —

- (a) the period to mark —
 - (1) the end of a statement or heading;
 - (2) abbreviations, initials, and numbers in a list;
- (b) the apostrophe to mark —
 - (1) a contraction;
 - (2) possessive nouns in the singular and plural;
- (c) the question mark and exclamation mark;
- (d) the comma to separate —
 - (1) items in a list;
 - (2) items in an address, date, or heading;
 - (3) greeting and closing of a letter;

- (4) an appositive and other “extra” or “interrupting” words;
- (5) an introductory clause;
- (e) the colon and dash to indicate that a list follows;
- (f) quotation and other punctuation marks in dialogue.

8. *Spelling:*

- (a) keeping a record of errors;
- (b) using correct plural forms;
- (c) using correct plural possessive forms;
- (d) forming present and past participles.

9. *Proof-reading to detect slips and common errors*

10. *Terminology: recognizing and using correctly —*

- (a) singular and plural number;
- (b) present, past, and future tense;
- (c) appositive;
- (d) parts of speech: noun, verb, adjective, adverb, pronoun, joining word (conjunction);
- (e) parts of a sentence: subject, verb, complete subject, predicate.

Speaking and Other Language Arts

1. *Taking part in group discussion:*

- (a) speaking courteously;
- (b) waiting one's turn;
- (c) using acceptable English.

2. *Taking part in a panel discussion:*

- (a) planning a forum;
- (b) acting as chairman:
 - (1) introducing the topic and speakers;
 - (2) guiding the discussion;
 - (3) concluding, and thanking the speakers;
- (c) acting as members of a panel:
 - (1) speaking freely and naturally;
 - (2) arguing without undue heat;
 - (3) sharing the questioning;
 - (4) answering questions from the audience;
 - (5) preparing special material.

3. *Interviewing and presenting the results of a "survey"*
4. *Telling a story:*
 - (a) preparing material;
 - (b) communicating with the audience;
 - (c) being audible and careful about speech;
 - (d) being relaxed.
5. *Making an announcement:*
 - (a) presenting the main facts clearly;
 - (b) emphasizing important points by pace, volume, and repetition.
6. *Enunciation:*
 - (a) training the ear to detect slurring and unacceptable speech;
 - (b) practising careful enunciation.
7. *Oral editing:* reasoning, evaluating, explaining, expressing opinions
8. *Choral speaking:*
 - (a) discussing interpretation;
 - (b) achieving pleasing interpretation through rhythm, melody, emphasis, and tone.
9. *Creative dramatics:*
 - (a) developing a play from a scenario;
 - (b) interpreting character and emotion;
 - (c) presenting short original dialogues.
10. *Listening to —*
 - (a) find answers and note details;
 - (b) follow the thread of an argument;
 - (c) appraise speech;
 - (d) evaluate panel discussions and oral stories.
11. *Reading:*
 - (a) plays, stories, poems, explanations, etc.;
 - (b) reference material:
 - (1) dictionary;
 - (2) encyclopaedias;
 - (c) using an index.

DATE DUE SLIP

DUE EDUC NOV 24 '78	
NOV 22 RETURN	
DUE EDUC JAN 29 '79	
JAN 19 RETURN	
DUE MAR 23 '79	
MAR 23 RETURN	
DUE EDUC JUN 1 '79	
MAY 28 RETURN	
DUE EDUC MAR 21 '80	
MAR 24 RETURN	
DUE EDUC MAY 2 '80	
APR 25 RETURN	
MAY 23 '81	
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